Kine WEEKLY

MORE STUDIO SPACE

See page 3.

IT'S OVER!

We're not front-line correspondents—just front-rank showmen—but we've got exciting news, too! THE PICTURE OF DORIAN GRAY is over here at last . . . and its spellbinding drama has our M-G-M hearts beating fast. Trade show soon!

Bud ABBOTT
Lou COSTELLO

UNIVERSAL PICTURE

GFD

HERE COME THE CO-EDS

No. 1

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KINEMATOGRAPH WEEKLY, 12/4/1945.

Kinematograph WEEKLY

No. 1,982. Thursday, April 12, 1945. Vol. 338.

GOVERNMENT STARTS TO FREE STUDIO SPACE

Fourteen Sound Stages will be Available by the End of the Year

By KINE. CORRESPONDENT

THE famine in studio floor space, which is holding up British production schedules may soon be eased.

That is the most significant point to emerge from a Press conference at the Board of Trade this week.

The derequisitioning of studios so that more space may be available has already begun.

It is hoped that within a few months 200,000 square feet of space will be cleared for re-equipment.

Nettlefold Studios have been derequisitioned entirely as well as one stage at Denham.

A large floor at Sound City, 100 ft. by 150 ft., has been freed, and the Board of Trade hopes that a further stage, 100 ft. by 100 ft., will be cleared by August, as well as a small stage 40 ft. by 30 ft. Other stages at Denham and Pinewood may be made fit for re-equipping later.

M-G-M Agreement

An agreement has been reached between Metro-Goldwyn-Mayer and the occupiers of Amalgamated Studios under which a satisfactory programme of released space is seen possible. Three sound stages will become available here.

By the middle of the year or shortly after Worton Hall should be freed; and within a few months D. and P. studios should become available for smaller productions.

In all fourteen sound stages, comprising 200,000 ft. of floor space in seven different studios should, before the end of the year, be available for preparation for film production, and the present studio floor space thus doubled.

This will leave about 130,000 ft. of space unreleased until later.

Problems of equipment still have to be overcome, and yesterday members of the British Film Producers' Association put their views regarding the need for early availability of studio equipment before the Board.

Importing Apparatus

It is thought that, at least in the early stages of re-equipment, apparatus must be imported as the various items of equipment are not obtainable in this country, and manufacturers who are still busy on turning out war equipment will not have workshop-finished apparatus ready as soon as producers will require it.

Prototypes have been built by British manufacturers which promise a high standard of performance, but these cannot be supplied in bulk until factories are diverted from war work.

This applies to lighting, laboratory and camera equipment and sound apparatus.

A questionnaire has been sent out by the Board of Trade on this matter and replies will be closely studied by the Board, which is anxious that film production shall not be held up by lack of suitable equipment.

P.E.S. Buys Kinema

Littler's Chatham Picture House

THE co-operative societies have gained an interest in the Kinema Industry by the purchase of the Chatham Empire and its companion kinema, the Picture House, by the People's Entertainment Society, which, although it operates as an independent body under its chairman, Alfred Barnes, M.P., is largely backed by the co-operative societies throughout the country.

The Empire, which seats 1,500, was a former Stoll theatre. It is half a century old and in recent years has been used for variety, repertory and films. The Picture House seats 1,100.

As the KINE. goes to press, no statement has been made on his negotiations by Prince Littler, chairman and managing director of the Stoll company.

The People's Entertainment Society states that its aim is to bring good entertainment to the people in all parts of Britain. No mention has been made in particular of the policy to be adopted at the theatre and kinema.

U.S. GOVERNMENT APPOINTS A FILM ATTACHE

By KINE. *New York Correspondent*

A FORMER official of a Government Department, Philip Saltonstall, has just been appointed the first post-war goodwill ambassador for the American film Industry.

His appointment, which it will believe carry diplomatic status, is intended as the first of six.

Mr. Saltonstall is shortly leaving for London, where he will have temporary headquarters, before going on to Paris, where it is intended he will set up a permanent organisation.

His is the first of six appointments designed to help the United States film industry in the difficult post-war reconstruction period. All the executives chosen will be posted to world capitals.

STRIKE SETTLED

Thirty-two members of N.A.T.K.E. and E.T.U., who had taken part in an unofficial strike since March 5, returned to work on Friday last.

Settlement of the dispute was reached through the acceptance by the men of a plan for medical examination of the man who was dismissed. He was certified fit for heavy duties and was taken back into employment.

A.C.T. WANT VOLUNTARY LABOUR PLAN

THE A.C.T. is preparing an elaborate scheme for reabsorbing film technicians into the production Industry at the end of the war. It is discussed in detail in an appendix to the association's annual report, just issued.

The A.C.T. executive believes that existing legislation is insufficient to secure an adequate basis of return for studio workers, most of whom were on a free-lance basis before the war.

It therefore calls for a voluntary scheme to be prepared by the Trade.

In its annual report, published to-day, the A.C.T. criticises the failure to follow up the Monopoly Report.

Its annual conference is to be held in London on April 21 and 22, and a number of important resolutions have already been tabled.

Among them is one deprecating what are described as political tendencies in newsreels.

Continued opposition to the employment of foreign technicians is also expressed.

The annual report is analysed in page seven: the A.C.T. plan for the demobilisation is reported in page eight.

Rank to Release for Ealing

DEAL CONCLUDING

A DEAL between Eagle-Lion Film Distributors, Ltd., and Ealing Distribution, Ltd., whereby the former takes over the renting arrangements of Ealing Studios' product, is now in the final stages, the KINE. learns.

Negotiations for the deal have been proceeding for some time.

The release of the directors of Ealing Distribution from all direct responsibility for distribution of product will leave them free for closer attention to the production programme, which is being expanded.

RAW STOCK: CUT MAY CONTINUE

The KINE. understands that the cut in film stock imposed by the Board of Trade last month of 15 per cent. on the consumption of film during March and April is likely to be continued for a further two months. It is hoped that by the end of that time the situation may be eased and the cut reduced.

This, however, cannot be stated with accuracy.

Supplies from Continental sources will, it is hoped, come into the market in increasing bulk as the year proceeds

With the Guards in Westphalia

Manilla—Closing Scenes

on

BRITISH MOVIETONE NEWS (To-day)

KINEMATOGRAPH WEEKLY
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WANTED—A FILM ATTACHE

THE Americans, with their customary commercial shrewdness, have taken the lead in appointing official overseas film representatives, whose work will be to help the U.S. film Trade during the difficult reconstruction years ahead.

To all practical intents and purposes they will be commercial attachés specialising in the film Trade.

That they will be of great service furthering the interests of the American Industry, it is not to be doubted.

As long ago as 1942 the British Producers' Association was advocating that every British embassy should possess a properly accredited film attaché, whose duty it would be to advise on kinema matters generally.

But nothing was done. And the idea has now been adopted by the Americans.

At present British producers can look to no official backing abroad, except from general commercial attachés with no specialised knowledge of a difficult industry.

It is true that it would at present be difficult to find the right men for such work.

But they would be of greater value—not just to the Trade, but to the country.

It is so very important that the British viewpoint, reflected in its increasingly responsible and successful films, should be given the greatest possible showing abroad.

COMPLAINT

SOME of the members of the National Union of Teachers have been enjoying themselves at the expense of the kinema.

One important point emerges from this latest "knock."

It is alleged that nine films out of every ten are unsuitable for children and that they should not be allowed to see them.

Now, this is vicious stuff indeed. And so many of the Trade's liberties are now being attacked that we must watch this new threat.

Surely it is obvious that the experienced and responsible Board of Film Censors is a perfectly adequate judge of the suitability of films for children. All films are released with a certificate which plainly watches this point.

The Trade must be ready to counter threatening propaganda with facts.

Long Shots

LOOK out for an official announcement from Ealing and the Rank organisation.

We have all known that a deal whereby Mr. Rank's interest would take over Ealing distribution had been on the cards for some time.

Now I am told that all is set bar the signing.

THIS will mean the passing of another independent renter, but it will strengthen the hand of Balcon and his men down at Ealing.

They have done some extremely distinguished work in the last few years and can feel very pleased with themselves.

Balcon himself is entitled to a very large slice of credit for the prestige of British pictures.

MICHAEL BALCON was on the telephone yesterday criticising the KINE's recent article in which we pointed out that Britain is getting practically no showing on French screens. In fact, says Balcon, his company, Ealing, has done what he considers to be a satisfactory deal for the French market.

EXCELLENT. But the facts on which the KINE. survey was based still remain. And these facts are that French trade papers examined in this office contain not one single reference to British films.

Meanwhile Balcon tells us that, in his opinion, which is an expert one, the British Commonwealth Film Corporation and the M. of I. are doing a first-class job of unobtrusive work.

Fine. Let's hope we see some tangible results very soon.

WHEN John Dawe, trustee of the Northern Branch, intimated a few weeks ago that he proposed to entertain the Branch Executive to luncheon, the executive promptly accepted in a body.

He is a man with a great gift for friendship.

So on April 6, at the County Hotel, Newcastle, there was a full attendance. It was typical of the host's retiring nature that he declined to occupy the chair.

IT was equally characteristic of him that his response to the compliments paid him—and there was nothing of cold formality about them—occupied precisely 25 seconds, and consisted wholly in a simple expression of his pleasure in their company.

THERE was a good deal of cheery banter about the proceedings and a vain effort was made by Dick Eadie to turn the speeches into more serious channels. Eventually, however, even he was persuaded to stop by the recital of a two-edged story about an exhibitor who, seeking to improve his oratory by practice, undertook to lecture to the patients of a mental hospital.

He had just got going nicely when a patient shouted: "Rubbish. Never heard such damned rot." Thanking the visitor afterwards, the superintendent said: "These lectures do our people a great deal of good. That man who interrupted you, now. That was his first lucid interval for years."

A LONG discussion on equipment needed for British studios occupied the Council of British Film Producers' Association at its meeting last week.

Indeed, so much time was occupied by this subject that a great deal of the business on the agenda was held over until April 18.

PROGRESS was made with the project first raised some months ago that the way should be made clear for the entry of American companies into membership of the Association.

The advantages accruing to every producing company through membership are readily seen, and although interests of British and American companies may at times diverge, in the majority of cases there will be agreement.

WITH expansion of activities, the Association is faced with the need for more elbow-room than the present premises at 17, Waterloo Place afford.

This is not the first time that the Association has outgrown its shell, and hopes are entertained that the next step may provide room enough for further growth without change of address.

IN his leisure from running the Cinema Managers' Association, W. L. Pember, its secretary, has produced another small paper-covered book of experiences as a kinema manager, with a similar title to his earlier one, "Read This and Weep." It bears the title, "Read This and Pray—for circuit supervisors"—which means that the supervisor is the villain of each of his little sketches.

SOME people have all the luck. T. S. Dawson, ex-president of the Manchester Cinematurians and chairman of Manchester and Salford branch C.E.A., is one of them.

A month ago, H. Woolf, of the Mayfair, Whitefield, sold draw tickets to a number of Trade friends to raise money with which to endow a cot at the local hospital. Tommy Dawson won the first prize —£5. I. Jacobson, another exhibitor, won 5s. The hospital benefited to the extent of £75.

IF the response of the B.L.A. troops to "Henry V" is an earnest of its reception on release its sponsors may anticipate a repetition of its West End success.

John Woolf tells me that it proved an unqualified hit when it was recently presented at Service shows in Belgium and Holland.

THE 16-mm. presentations have been particularly successful, he says. There is very little to choose between its sound and colour and that of the standard film. Incidentally, it may be remarked that the only colour films presented on 16 mm. are British subjects.

The wider subject of 16-mm. competition with standard film is no exercising John as much as his civilian contemporaries.

HE believes that the great advantage of kinema lies in its commercial atmosphere—that contribution to the *de luxe* feeling which people look for on night out.

This in his opinion cannot possibly be supplied by the temporary fit-up of 16-mm. presentation.

Appreciable competition can only come from a permanent 16-mm. show. In this case it would obviously have to conform with the local licensing requirements which would place standard and sub-standard on an equal footing.

CHARLES P. METCALFE, [illegible] London for meetings of C.E.A. committees and General Council has been the recipient of congratulations on his doctor son's distinction. Last week the announcement was made that J. B. Metcalfe has been awarded the Todd Prize and Medal for Clinical Medicine—coveted award. C. P.'s other son is with the Fighting Forces in Italy.

THE survey in last week's KINE of the prospects of kinema opening on V-Day has been keenly read, to judge from the comments of readers. Coun. Gent, of Sheffield, brought the matter up before his fellow-delegates at C.E.A. meetings this week and sought support for a national lead from the Association on what policy should be adopted.

WE all have staff troubles these days, but I suppose the worst place in Great Britain from this point of view must be the Playhouse at Stornoway in the Isle of Lewis in the Outer Hebrides.

Owned by the J. B. Milne circuit of Dundee, it has always been difficult to get men for this isolated kinema in the far North.

Now I hear that George T. Miller, who has been managing the Picture House, Carlisle, for the past four years, is going up to run the Stornoway theatre.

The Playhouse seats nearly 1,000 and is a modern house. It has the distinction of being the most isolated kinema in Great Britain.

MORE claims to records are still rolling in.

My latest correspondent is Henry Lucas, of the Palais de Luxe, Troedyrhiw, Merthyr Tydfil.

Lucas has just been made managing director of the theatre after serving there for 28 years. He and his wife claim 56 years' combined service as manager and projectionist at this kinema, and I agree with him that this will take some beating.

Lucas himself started in the film Industry 47 years ago.

IN W. G. Saunders (Bill), who died the other day at Weybridge, aged 70, passes one of the beloved veterans of British studios. Since the Hepworth days of 30 years back at Walton-on-Thames he was an invaluable and resourceful assistant to many a director.

He began as an actor and for a time was in charge of His Majesty's Theatre box-office for Sir Herbert Tree.

THE STROLLER.

Close-Ups
by
SCREENCOMBER

The Ancient Manager

A NUMBER of inquiries reach us asking why Old Methusulah Screencomber, now recognised as the oldest living manager, called his first hall the Ark. It was mainly because of the sound system of the period. In those days sound was very crude, and to follow it it was necessary to listen very intently, hence the name, Ark.

The Ark, though still in existence, is no longer in use as a kinema, but has long been acting as a film storage house, some of our most successful reissues having come out of there.

Smothered

A RENTER is somebody's boy;
a renter is somebody's son.
He's some mother's pride and joy
—now doesn't that just take the bun?
Someone's loved that face and kissed it;
Though some, less enlightened, have hissed it.
When with rage you're afflicted,
Don't contradict it,
'Cause—a renter is somebody's son.

An Appeal

Dear Mr. Rayment,

As a highly conservative column, might I bring to your notice the brutal treatment being meted out to me by your successor on this newspaper? During your many years as Editor, I was a fine, upstanding column, invariably conducting myself with that dignified calm so essential in film business. Week after week I quietly made my way, sometimes a little late and sometimes with difficulty, to Col. 1, Page 5. It would be idle to deny that occasionally I had my girlish dreams, that one day I might even make Page 1, providing a week arose when Mr. Rank had nothing to say. But on the whole I was settled and content. And now, look what they're doing to me! One week they stand me up on the left side, only to knock me flying all over the foot of the page the following week. Next week they stand me up on the right side and then send me reeling through the ropes, right over on to Page 4. Mr. Rayment, sir, I've stood on the left side too many years to adapt myself to such treatment. I have protested to kind-hearted Mr. Townsend, who points me, but he just blames it on the System. Do you think you could use your influence with the Society for the Prevention of Cruelty to Columns, or organise a protest meeting of readers? I can assure you that I have the whole-hearted support of many influential Columns in this matter, including Winchell's Column, Nelson's Column, Armoured Column and What-D'ya-Call'im!

Your obedient servant,
THIS COLUMN.

ACUTE shortage of rawstock has aggravated the problem of barring clauses. To-day two writers, an exhibitor and a Wardour Street executive, both practical men with a personal knowledge of the problem, give their views on the subject.

A PRACTICAL PLAN TO LIMIT BARRING RESTRICTIONS

By T. E. ROBINSON, F.C.I.S.,
Managing Director,
Regal Kinema, Manchester
(in an interview)

BARRING problems have become so recurrent and persistnt as to be accepted as a necessary and unavoidable evil—their influence is everywhere throughout the trade.

Bars have become grafted on to the industry, have actually become part of it.

Our tasks are twofold: (1) To prevent them from becoming more onerous and far-reaching; (2) to eliminate some of the most insidious and restrictive features which are now so troublesome.

There is very little in our contribution from Wardour Street on the subject with which I disagree. Much as we all dislike those overpowering bars, they are not going to be moved by wishful thinking; we must, above all things, be realistic and rational.

All are familiar with the method by which indiscriminate and objectionable bars have been imposed, as, for instance, when a circuit acquires a theatre and immediately sweeps a circle on a map; inside a big radius everybody is barred.

That is using the big stick with a vengeance!

In my opinion, a case can be made out for a first-run theatre which is charging fairly high prices of admission for a certain period, having an exclusive season.

But the first run should not exceed 14 days, and the distance limited to ten miles in any direction.

Later runs should be on a scale of reduced ratios. The bar for a second run should not be more than seven days, and the distance limit seven miles, and less still for a third run.

Apart from the first run hall, no kinema should be allowed to bar a hall in the next civic centre or town.

In addition, there ought to be a period after the first day of showing of a first-run film, beyond which bars would cease to be operative.

The period might vary from three to six months, according to circumstances.

This would obviate, or at least reduce, the difficulties of many exhibitors who, owing to a long succession of bars, are unable to get films of reasonable currency.

Private negotiations as between individual exhibitors can only touch the fringe of the question. They cannot eliminate the ugly monster which has grown up.

Try to Agree

By all means try to effect adjustments by negotiation. When such efforts are only partially successful, they are worth while. But there must be within the trade itself the machinery to dispose of difficulties incapable of solution by this means. Decisions by such a trade board, to which the fullest evidence has been furnished, should be accepted without reservations.

After that, there is no reason why the parties should not continue their individual efforts towards amelioration.

Undoubtedly the shortage of film stock has aggravated the trouble. But even when that aggravation is removed, we shall still have bars with us.

The General Idea

Finally, I would like to mention suggestions on general principles regarding bars, agreed at a meeting of delegates of the four Lancashire branches:—

It is impracticable to dispense entirely with bars.

There should be a provincial release date fixed to operate in each renter's territory, pre-releases to be discontinued.

All bars to lapse after a time limit of four months.

There should be a maximum period of seven days' bar to begin after the conclusion of the prior run playing date.

First run to be continuous at one theatre only, subject to concurrences operating for the same period.

No more than twelve miles to any bar, any lesser distances already in operation not to be increased.

These suggestions, I submit, present a rational approach to a problem which is admittedly very top heavy.

Bars will be No Difficulty Once We Get Enough Product

THE recent welter of words, to say nothing of the fraying tempers, does nothing to solve the barring problem. Instead, the matter is aggravated and the real issue is obscured.

The circuits lay down the dictum that barring is completely the exhibitors' prerogative. Personally, I think their attitude is untenable. But so is the renters' contention that it is his exclusive concern!

The matter is of equal importance to all sides of the Industry. At present it is the liveliest debating point the Trade has had for years.

How it Happened

A history of the evolution of bars points conclusively to the fact that it is purely a trading matter between the individual renter and exhibitor, much in the same way as terms for film hire are a matter of bargaining between buyer and seller.

One need not be a kinema "veteran" to remember the old "open market" days when bars were completely unknown and when all kinemas—even when on adjoining sites—could run identical programmes and pay the same standard rates.

The larger-capacity kinemas which were then beginning to appear were frequently at a disadvantage. For with their small next-door neighbour showing the same programme their "pull" was often restricted.

For that reason many of them took to booking variety acts and then using the films they booked as "chasers" to drive out the patrons and so enable them to refill the house!

The transition from "open market" to feature-length films synchronised with the policy of negotiating "exclusive" film engagements. The charge for the hire of the feature film was then frequently influenced by the extent of the exhibitor's bars.

Even to-day an exhibitor will rarely agree to waive a bar on any particular kinema in his "exclusive" area, without insisting on a consideration which takes the form of an adjustment on a "flat rate" booking or a reduction of the percentage terms.

That some bars are arbitrary is not denied, neither can it be disputed that independent exhibitors, particularly those in fiercely competitive areas, are occasionally prejudiced.

Over 30 Years

Over the last 30 years, bars have become established and recognised by Trade usage—and let it here be said that invariably they evoked little hardship.

In pre-war days there was generally sufficient product to cover exhibitors' requirements, even in heavily competitive areas.

Barring only recently became a "live" Trade problem, not so much, through the incidence of the bar, as through the shortage of outstanding product that has been making itself felt during the last few years.

When product becomes more plentiful, as it will in the course of time, the "barring" problem will again fade into obscurity.

I would therefore respectfully suggest that the circuits should without prejudice to their rights give sympathetic consideration to the extent of their bars or agree to cancellations in cases where the circumstances justify such a move.

By a Wardour-Street executive, who asks that his I-Dent-ity should not be disclosed.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., APRIL 12 AND WED., APRIL 18

Thursday

Here Come the Co-Eds
(G.F.D.-Universal)

Leicester Square Theatre. 10.30 a.m.
Cast: Bud Abbott, Lou Costello, Peggy Ryau, Martha O'Driscoll, June Vincent, Lon Chaney, Donald Cook, Charles Dingle, Richard Lane, Joe Kirk. **Director:** Jean Yarborough.

Described as a fast-moving hilarious comedy, this film gives plenty of scope to Abbott and Costello for supplying the laughs. They are well supported by a strong cast.

With more music in this Abbott and Costello picture than in any previous one, an outstanding attraction is the 35 musicians in Phil Spitalny's All Girl Orchestra, featuring the talented violinist, Evelyn.

The story has to do with the efforts of Abbott and Costello, assistant caretakers of an exclusive girls' school, to save it from going under the auctioneer's hammer. To raise the necessary funds they engineer a girls' championship basketball game and a wrestling match, with Costello getting hilariously involved in both

One of the funniest film scenes ever pictured is said to be that in which Costello, masquerading as a girl, plays in the basketball match opposite a team of Amazons—every girl of which is over 6 ft. tall.

Objective ; Burma
(Warner)

Studio One. 10.30 a.m.
Cast: Errol Flynn, William Prince, James Brown, Dick Erdman, George Tobias, Henry Hull, Warner Henderson. **Director:** Raoul Walsh.

"Objective, Burma" stars Errol Flynn, but Jack L. Warner has swung the emphasis on the subject matter rather than on star values and given to Raoul Walsh a chance to capture the atmosphere of his subject. A group of American paratroopers attached to Lord Louis Mountbatten's Asia Command are sent forward to destroy a radiolocation station before the great land and air invasion of Burma begins. They are dropped by air 150 miles behind the Jap lines and their mission meets with early and easy success without even a casualty. But as they are waiting the landing of aircraft which have come to pick them up on a landing strip in the jungle the Jap columns, now fully roused in the man-hunt, converge on the strip. Suddenly the whole situation changes and the paratroopers are left to walk out of the Jap-infested country. The story takes on epic proportions, but nowhere has there been any tendency to give way to mock heroics or dramatic speeches; the effect is to produce what is claimed as a tense and gripping picture which will rank as one of the greatest of the war.

Gracie Fields in 20th-Fox comedy, MOLLY AND ME, Trade showing, Century Theatre, Tuesday next

Friday

Great Day
(RKO-Radio)

Studio One. 10.30 a.m.
Cast: Eric Portman, Flora Robson, Sheila Sim, Walter Fitzgerald, Isabel Jeans, Marjorie Rhodes, Philip Friend, Maire O'Neill. **Director:** Lance Comfort.

Eric Portman, as Captain Ellis, an embittered officer of the first World War, and Flora Robson, his understanding wife, live with their daughter, Sheila Sim, a Land Army girl, in the typical English village of Denley.

Miss Sim, although in love with a young officer, Philip Friend, becomes engaged to Walter Fitzgerald, a middle-aged farmer. In this way she hopes to gain for herself the security that eluded her own mother.

In desperate financial circumstances, Portman steals from a handbag in the local inn and is arrested. His shame puts thoughts of suicide into his head.

How the plot is worked out both dramatically and romantically; the "inside" scenes of work at the local women's institute, which forms the background for much of the action, and the beautiful shots of English countryside are outstanding features of the lavishly mounted production.

Tuesday

Meet Miss Bobby Socks
(Columbia)

Studio One. 10.45 a.m.
Cast: Bob Crosby, Lynn Merrick, Louise Erickson, Robert White, Howard Freeman, Mary Currier, Pat Parrish, Sally Bliss, John Hamilton, Douglas Wood, Pierre Watkin. **Director:** Glenn Tryon.

Bobby Socks is a 'teen-age girl, crazy about jive. The youngsters all know the term, and this picture will attract both the adolescents and their parents, for the theme is as original as its title.

Bob Crosby, crooner, back from the Army, looks up the unknown girl who has been writing promising a big radio job. He discovers she is 15 and has been talking hot air, but her elder sister attracts him.

Young Susie decides to make amends by faking a fan mail for the crooner, and, when he goes on the air, getting her friends to swoon.

Big sister is disgusted but falls for the crooner. It is the neighbours, however, who do something about the swooning bobby socks youngsters, opening a club for them. Bob Crosby croons at the opening night, but rids himself of young Susie's attentions by telling her he is 30, whereupon she relinquishes him in her sister's favour.

Lou Costello being roughly handled by Lon Chaney, Jnr., while Bud Abbott looks on. From Universal's HERE COME THE CO-EDS (G.F.D.)

Molly and Me
(20th Century-Fox)

Century Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Gracie Fields, Monty Woolley, Roddy McDowall, Reginald Gardiner. **Director:** Lewis Seiler.

Twentieth-Fox announces that the Gracie Fields-Monty Woolley-Roddy McDowall comedy formerly referred to as "Molly Bless Her" is to be released under the new-title of "Molly and Me."

This diverting and refreshing story affords Gracie Fields many opportunities to display her well-known and tremendous versatility. Monty Woolley plays the rôle of a wealthy Englishman with his usual charm, whilst Roddy McDowall as usual puts over a grand performance.

A fine supporting cast headed by Reginald Gardiner respond cleverly to the skilful direction of Lewis Seiler's blending of emotional and human comedy angles in this amusing offering, regarded as Gracie's best to date.

A British Movietone News short for the M.O.I., "Heir to the Throne," will also be Trade shown on the same day.

Wednesday

They Were Sisters
(G.F.D.-Gainsborough)

Leicester Square Theatre. 10.30 a.m.
Cast: Phyllis Calvert, James Mason, Hugh Sinclair, Anne Crawford, Peter Murray Hill, Dulcie Gray, Barrie Livesey, Pamela Kellino, Ann Stephens, Helen Stephens, John Gilpin, Brian Nissen, David Horne, Brefni O'Rourke, Roland Pertwee, Amy Veness, Thorley Walters, Joss Ambler, Roy Russell, Edie Martin, Dora Sevening, Helen Goss. **Director:** Arthur Crabtree.

Here is a picture about a human, likeable and entirely credible family, showing their lives, loves and misfortunes and explaining how, in spite of their separation, the eldest sister's strength keeps them united against any trouble to one of them. Four houses provide most of the background—the first is a large, solid provincial type favoured in 1919 when the story opens, while the other three show up the personalities of the three sisters—the cottage, casual and homely, the sombre edifice, dark and unfriendly, and the expensively furnished type without much personality. Other settings include many beautiful exteriors in Surrey and a little country inn on the banks of the River Wey.

Roland Pertwee, distinguished dramatist and author, who wrote the screen play, takes a small part in the picture, and Hubert Bath, composer of "Cornish Rhapsody," has written the musical score.

Sergeant Mike
(Columbia)

Studio One. 10.45 a.m.
Cast: Larry Parks, Jeanne Bates, Lore[illegible] Tindall, Jim Bannon, Robert Williams, Richard Powers, Larry Joe Olsen, Eddie Acuff, John Tyrrell, Charles Wagenheim, "Mike," "Pearl." **Director:** Henry Levin.

Everyone loves a dog, and here, for the first time, is the drama of the dog who have "joined up."

Sergeant Mike is the pet of an eight year-old boy who has lost his father in the war. He sends his canine pal into the Army and visits him whenever he can. The dog is in the care of a young soldier just transferred from a tough machine-gun corps.

The swiftly moving events depict the friendship which springs up between the soldier and the young mother of the boy owner. Then the scene shifts to the Pacific, and in a tough and breathless encounter with the Japs, Mike gets through with a message which saves his soldier-mentor and the latter's company, ending with an official citation.

The Picture of Dorian Gray
(M-G-M)

Own Theatre. 10.30 a.m. and 2.30 p.m.
Cast: George Sanders, Hurd Hatfield, Angela Lansbury, Lowell Gilmore. **Director:** Albert Lewin.

The picture has a strong sex element is banteringly handled, sophisticated, amusing, yet in perfect good taste, even when it presents Oscar Wilde's sometimes shocking philosophy in faithful detail. Certainly no one is going to accept this daring version of "The Picture of Dorian Gray" with complacency!

It is the engrossing story of the struggle of Good and Evil for the soul of a man. While the man remains young, his portrait—painted when he was a youth—ages, showing in various stages the effect of Dorian Gray's strange and dissolute life on its features!

George Sanders has the rôle of Lord Henry Wotton, the young man whose credo is that "to get rid of a temptation, yield to it." Cast as Dorian Gray is Hurd Hatfield, a youth of exceptional talent whose selection was based on dozens of considerations.

Playing opposite Hatfield is another screen newcomer who has made a name for herself in less than a year in Hollywood. She is Angela Lansbury, beautiful young British actress and grandniece of Richard Mansfield, who portrays Sibyl Vane, the girl Dorian betrays under Lord Henry's diabolical influence.

CINE. TECHNICIANS ATTACK MONOPOLY "INACTIVITY"

COMMENTING on the unqualified support given to the Films Council Monopoly Report, the Association of Cine-Ttchnicians states in its annual report:

"It is now nine months since the publication of the Report and no steps have been taken by the Board of Trade to implement it. We are consequently to enter the post-European war period withtout legislation to curb monopoly tendencies or help the Industry in any of the constructive ways proposed by the Committee in its Report. We consider the whole position most unsatisfactory."

The Association refers in its report to the need of a properly constituted apprenticeship scheme in the British film Industry, and offers detailed suggestions for the establishment of such a scheme.

In addition to the problem of post-war employment for members, the report comments on the employment in this country of foreign technicians.

General resolutions to come before the A.G.M. on April 21 include matters arising from the Monopoly Report, the political attitude of newsreels and a tendency to produce "high cost mammoth pictures."

"While meeting the President of the Board of Trade," the annual report states, dealing with the Monopoly Report, "the General Council deputation took the opportunity to raise other points, including the continued acquisition of kinemas and the use of additional studio space by the Rank interests, the derequisitioning of film studios, and the dangers inherent to the encouragement of luxury-cost productions to the detriment of medium-priced pictures.

"The President expressed his views on these matters and assured the deputation that there had been no acquisition of kinemas by the Rank organisation which were not covered by the original undertaking not to acquire fresh interests without the consent of the B. of T., other than those for which negotiations have already been commenced."

Monopoly and Education

What is described as a failure of the Monopoly Report to "examine the encroachment of commercial monopolies on to educational film production," is subject to a resolution to be moved at the A.G.M. by Data Film Unit.

The resolution asks that the President of the B. of T. and the Minister of Education take steps to ensure an adequate supply of independently produced educational films to help meet the needs occasioned by the Education Act.

Further concerning the Government's responsibilities to the Industry, a resolution moved by the Film Producers' Guild asks for a continued policy of Government film production for informative and educational purposes: and that it should co-operate with progressive forces in former enemy countries to make propaganda films for converting their people from fascism to democracy.

The broad principles of the scheme, the report suggests, should be (a) An adequate theoretical training, (b) a full acquaintance with the processes of film production, and (c) the opportunity of becoming accomplished in a particular skill.

The report then grades the types of the Industry's vocations under four main groups. Each group calls for specialised education—namely, general scientific, technical (mechanical), art (including architecture and/or mechanical drawing) and education to normal standards. Practical training would be given side by side with theoretical.

Points from the annual report:—

The French Press had published the General Council's resolution concerning the alleged intention of leading British interests to acquire a circuit of key French kinemas, in which it was stated that whereas A.C.T. desired to see good British films circulate in France, it did not desire to see these films "forced" into that country at the cost of its native productions.

Foreign Technicians

Little progress had been made concerning the negotiations with the American technicians' union to regulate the exchange of technicians between our countries.

"The main fault lies with those British producers who persist in the belief that any but British technicians can completely fill certain key posts despite all that war-time production has proved to the contrary," the report adds.

Membership of A.C.T. continues to grow and is now over four times its pre-war level with 4,302 members.

Newsreels and Politics

A resolution to go before the A.G.M. has been moved by the Crown Film Unit. It states: "We view with apprehension the occasional tendency of the newsreels to give a slant to their presentation of news which conforms with the political views and interests of the very few powerful owners."

CONTROL OF SCHOOL FILMS

B.F.I. Plan

Discussion of the plans for the development of visual education which the governors of the British Film Institute have submitted will take place when a deputation from this body, led by Sir William Brass, chairman, meet the Minister of Education next Tuesday.

The main points of the proposal are: That a body should be established comparable to the Central Council for school broadcasting. That this body should subsidise the production of visual education films immediately.

Under the new Act changes have been announced in the internal organisation of the Ministry of Education and four new administrative branches have been formed.

The last of these is an information and external relations branch who will be responsible for public relations work generally, for the Ministry's relations with the Empire and foreign countries, for educational research, including films, broadcasting and similar aids,. and/or the Ministry's publications.

M.G.M.'s WEEKEND AT THE WALDORF, a forthcoming comedy, starring Lana Turner and Walter Pidgeon

EXHIBITORS' QUOTA DEFAULTS

An increase of quota defaults from 982 to 1,120 is disclosed in exhibitors' returns for the year ended September 30, 1944.

This figure of 1,120 includes 67 defaults in the short-film quota and 109 long-film defaults in returns covering *a part only* of the quota year.

The more important figures are those relating to *long-films* defaults in returns which cover the *whole* of the quota year. These total 977.

Classification is as follows:—

	1942/43 (Quota 15 per cent.)	1943/44 (Quota 15 per cent.)
Under 10 per cent.	161	152
10 per cent. but under 12½ per cent.	255	292
12½ per cent., but under 15 per cent.	430	533
	846	977

Seventy British long films were registered during the year ended March 31, 1944, as compared with 62 registered during the previous year.

SIR EDWARD VILLIERS

Sir Edward Villiers has been appointed London representative of Lester Cowan Productions, and has an office at Colquhoun House, Broadwick Street, W.1. Telephone 3592.

United Artists Film Corporation is releasing Lester Cowan pictures, one of which, "To-morrow the World" was review in the KINE. of March 8.

Since the war nearly £1,000 has been raised by collections at the Majestic (A.B.C.), Blackburn, for charities. Last week collections for the Red Cross exceeded £120.

Church Bench have agreed to a transfer of the licence of the Rex, Clayton-le-Moors, from Robert Hope to Barlow Hardy.

Washington Starts Kinema Investigation

"Kine." Cable from "Motion Picture Daily," New York

CONGRESS is probing the film Industry to determine whether large companies are squeezing the independent exhibitors out of business.

SPYROS SKOURAS is en route for London.

THE BRITISH production trend which is heading towards small independent producing groups is resulting in better quality, says Michael Powell and Emeric Pressburger in an interview in New York.

PARAMOUNT'S year's profit is $16,500,000, an increase of $1,700,000.

U.S. OFFICE OF WAR INFORMATION and Britain's Ministry of Information are jointly preparing a programme of newsreels and documentaries to indoctrinate German people in post-war, showing the Allied viewpoint and the sufferings inflicted by Nazis on conquered peoples.

NEW YORK STATE law now forbids discrimination against colour or race in theatres and in other public places and in film and other industry em-employment.

GOVERNMENT has released freon gas for theatre cooling systems.

THE GOVERNMENT reports that only 30 Berlin theatres are operating, against 400 in pre-war, and 80 of 225 in Tokyo closed.

A. W. PERRY, for twelve years Universal General manager in Canada, is now named President.

Phyllis Calvert, Chairman of Premiere Committee and J. Arthur Rank, at the first night of BLITHE SPIRIT

"Blithe Spirit"

WORLD PREMIERE

Government and Service representatives were among a distinguished gathering at the world premiere of Noel Coward's "Blithe Spirit" (G.F.D.) at the Odeon, Leicester Square, on Thursday, which was in aid of the benevolent funds of all the trade unions engaged in the British film Industry.

Phyllis Calvert, Chairman of the premiere Committee, J. Arthur Rank and John Davis, received guests in the foyer of the theatre.

Among those present were: The Rt. Hon. Ernest Brown and Mrs. Brown, Miss Ellen Wilkinson, Group Captain Sir Louis Greig, Field-Marshal Sir Alan Brooke, and the Rt. Hon. Arthur Greenwood.

A newsreel film was taken of the reception.

The Royal Artillery String Orchestra played prior to the opening.

The film was well received. By the date of the première about £8,000 had been raised in ticket sales and donations The entire proceeds will go to the funds, to be distributed through the Film Industry Employees' Council, without deductions. All expenses have been met.

"Blythe Spirit" is a Two Cities' film, distributed by General Film Distributors.

Belfast Fears English Circuit Expansion

There are reports in Belfast that Odeon will take over certain city property and a large adjoining site for building a super-kinema as soon as regulations permit.

Negotiations for the acquisition of sites as well as kinemas have been going on for some time in Northern Ireland, but no direct announcement has been made.

Local circuits as well as independent kinemas are not idle and are busy with post-war plans.

NORTHERN C.E.A. TRIBUTES TO JOHN DAWE

SPEAKERS at the luncheon given at Newcastle by John Dawe, trustee of the Northern Branch C.E.A., warmly subscribed to the many tributes paid to the host's unselfish work for the association and the readiness and disinterestedness of his friendship and assistance. Alfred Smith, secretary of the branch, presided.

E. R. EADIE, branch chairman, started by endeavouring to steer the speakers into discussion of post-war problems. They were in no mood for that. He got as far —contending that exhibitors should be high on the list for furnishings, etc.—as asserting "Our kinemas are in a deplorable condition" when "Teddy' Hinge interrupted: "It's a libel. Somebody remind me to take action against him."

Great Occasions

Then the Vice-Chairman (Hon. William Westwood) said: "June 6th was D-Day, a great occasion. April 6 is Dawe-Day, a happy occasion. Just as I know you all too well to call you "gentlemen," I know nothing about John Dawe which permits me to call him by any other name."

JACK SNELL and "BILLY" CARR continued in facetious vein, but concluded with warm felicitations to "John Dawe and his good lady."

Early Days

FREDDIE MORRISON recalled Mr. Dawe's early days when: "His takings often didn't exceeds 10s. a performance. Happily I was then in a position to selp him a little. I used to rent him films at 2s. 6d. a thousand feet. Our top rate then was 7s. 6d. and our average about 5s.

"The Minerva—as it was then officially, and the 'Loppy Opera" unofficially—loked to me a hopeless proposition. But John Dawe fought on when any of us would have given up, and so his success was wholly his own."

E. J. HINGE declared they were not present from mercenary motives. "Any excuse to get together convivially is good enough; but we are here to-day, John, because we like you collectively and individually feel that in you we have a real and disinterested friend."

Continued at foot of next column

More Tributes

J. COVERDALE, who said that he had known Mr. Dawe for thirty years, declared "He owes nothing to any of us. Quite a number of us owe a great deal to him." Sentiments which were echoed by W. Stanley Gibson, who hoped that their host would long be with them to be reminded of his great day on April 6, George Turnbull (on behalf of the Renters), R. C. S. Wimot (Odeon), Tom Massiks, Mr. Cleminson (G.-B.), Charles Chipchase and William Thompson. who tendered the compliments of his esteemed father "Tommy" Thompson.

ALF. SMITH wound up with a brief history of Mr. Dawe's early experiences at the Minerva, and the authentic story of a week when the takings rose to £19 and the "chucker-out" demanded a rise. Mr. Dawe responded mildly: "I think I can do without a chucker-out. What I need is a chucker-in."

Mr. Dawe responded briefly, Jack Snell was prevailed upon to recite "Agnes"—he's been doing it for 50 years—and a grand party ended.

A.C.T. WANTS VOLUNTARY STUDIO LABOUR PLAN

Present Absorption Scheme Considered Inadequat for Production Industry

A PROPOSAL for a comprehensive scheme under which servin film technicians can be absorbed into production is outlined i the annual report of the Association of Cine Technicians.

It is suggested that the scheme be prepared by the associations mo closely concerned—the A.C.T., Association of Film Laborator Employees, Association of Short Film Producers, British Film Pr ducers' Association, News Reel Association, Ministry of Labour an the Board of Trade.

It is the belief of the A.C.T. that legislation is insufficient to secure an adequate basis of return and that an additional voluntary scheme is necessary.

The report points out that the free-lance or casual nature of employment in studios meant that technicians were unemployed sometimes for over a month at a time and thus if they were so unemployed immediately prior to their call-up they have no claim to reinstatement under the legislation passed.

Added to this, some producing companies have gone out of business while new companies have been formed.

The Industry, it is claimed, should approach the Ministry of Labour to offer co-operation in working out a scheme ol re-employment in film production and full opportunity be assured for a technician to pick up the threads of his job again at a Trade Union rate of pay.

The re-entrant who has served with the Forces should not suffer in comparison with his fellow technician who has remained at his job.

A suggested order of priority (subject to any legal obligation which may make individual exceptions necessary) is:—

(*a*) All those who worked in the Industry before the war, whethe still in the Industry, in the Force or temporarily in another industry

(*b*) Those who entered the In dustry after the outbreak of wa and subsequently joined the Force or have been directed to some othe industry.

(*c*) Those who joined the Indu try after the outbreak of war (in cluding those in the Industr before the war who have becom technicians during this time) an are still working in it and desi to remain.

(*d*) Members of Service film uni who were not attached to the In dustry before the war but wh desire to work in it and for whom employment may possibly b found.

The conference should also di cuss the particular grade in whic the individuals should be em ployed. This should have in min three points:—

(*a*) The advancement which a individual would have made ha he not joined national service.

(*b*) The experience of servi technicians who have continue their normal occupation in a Se vice film unit.

(*c*) The experience of members the Service film units who have in several cases been engaged on jo different from their pre-war ones like a camera assistant who is no an operator — and who wi naturally want this experience be taken into account when retur ing to civil employment. The will also have to be considered th special cases of individuals wh have had a complete change of jo in a Service film unit and who wi want to be employed at their ne job.

The conference should appoint permanent joint committee operate its decisions which shou be representative of all the partic pating bodies.

In order to aid the conference i its deliberations:—

(*a*) A census should be taken all those who have entered the I dustry since the outbreak of war i order to ascertain (i) those wh desire to leave the Industry at th end of the war, (ii) those wh desire, if possible, to remain in i

(*b*) Service film units should b asked to make available the record and technical credits of their pe sonnel.

(*c*) An analysis be made Serving technicians to inclu details of those in Service fil units and those on general servic their pre-war jobs and the sectio of the Industry to which they we attached.

BUTCHER'S announce

BOYS OF THE OLD BRIGADE

By permission of THE COMMISSIONERS, THE ROYAL HOSPITAL, CHELSEA

The Story of the Royal Hospital and its Scarlet Uniformed Veterans

ROAD TO RUSSIA

THE STORY OF PAIFORCE (Persia and Iraq Force)

The Story of an Army created in 1942 to guard our oil and carry supplies to Russia. In climate that varies between 125 degrees in the shade to 25 degrees below freezing point, this great task has been achieved. *Presented by the Ministry of Information (Middle East)*

CAUGHT AND CANNED

The Story set in Western Scotland and the West of England

PROVINCIAL TRADE SHOW DATES

GLASGOW	Regal Cinema	Tuesday, April 17	at 10.45 a.m.
NEWCASTLE	Stoll Picture Theatre	Tuesday, April 17	at 10.45 a.m.
LEEDS	Majestic	Tuesday, April 17	at 10.45 a.m.
LIVERPOOL	Forum	Tuesday, April 17	at 10.45 a.m.
CARDIFF	Capital	Tuesday, April 17	at 11.0 a.m.
BIRMINGHAM	Forum	Wed'day, April 18	at 10.30 a.m.
MANCHESTER	Theatre Royal	Wed'day, April 18	at 10.45 a.m.
SHEFFIELD	Union St. Picture Pal.	Friday, April 20	at 10.30 a.m.

BUTCHER'S FILM SERVICE LTD.

F. W. BAKER, Managing Director

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Kinema Shares Go Ahead in Firm Market Advance

CONSIDERABLE activity developed in the kinema share market with the issues of the large groups and the smaller undertakings all participating.

In the former, Gaumont-British were outstanding with a rise of 1s. 4½d. at 21s. 4½d., with the "A" ordinary 10½d. up at 10s. 10½d. Odeon advanced to 41s., a rise of 4½d., while A.B.P.C. were 3d. higher at 22s. 3d. on renewed talk of offers for Mrs. Maxwell's holding.

A.B.P.C. 4½ per cent. debentures were also a firm spot, rising 35s. to £107¾.

In the smaller groups, British and Dominions continued to attract attention following the recent results, and rose 1s. further to 22s. 3d. British Lion 7½ per cent. pref. added 6d. at 12s. 9d.

Stoll were in good demand and put on another 9d. at 17s. 6d., while Twentieth Century issues continued to attract buying following the Lou Morris deal. The 5s. ordinary gained 9d. at 4s. 6d., and the 10s. 6 per cent. pref. 6d. at 8s. 4½d.

Scophony 5s. shares reached a new war high at 5s. 4½d., a gain of 7½d. on the week. P.C.T. Construction 7 per cent. rose from 27s. 6d. to 28s.

SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	71/-xd.	—
Assoc.Brl .Plc.Corp.5/-Ord.	22/3	+ -/3
,, 6% Pref.	27/6	— -/3
,, 4½% Debs. ..	£107¾	+35/-
A.P.P.H. Ord.	27/6	—
Brit. & Dom. Films (12/-)	22/3	+ 1/-
Brit. Lion 7½% Pref. 10/-	12/9	+ -/6
Capital Prov. News 5/- ..	5/1½	—
Cine. Television Dfd. (6d,)	10/10½	—
Dufay-Chromex 5/- Ord.	3/10½	+ -/1½
Gaumont-British Ord.10/-	21/4½	+ 1/4½
,, "A" Ord. (5/-) ..	10/10½	+-/10½
,, 5½% 1st Pref. ..	23/6	—
,, 4½% Debs. ..	£103¾	— 5/-
General The. Prefd. (6/8)	12/6	—
,, 6½% 1st Mort. Deb.	£104½	—15/-
Kinemas (5/-) Ord. ..	9/-	—
Mde. Tussaud 1/- Def. ..	2/6,	+-/1½
,, £1 Prefd. Ord. ..	21/3	—
Moss Empires £1 Ord. ..	43/-	—
,, £1 Cum. Pref. ..	23/3	—
Odeon 5/- Ord.	41/-	+ -/4½
,, 6% Pref.	25/9	—
,, 5% Debs.	£104¾	— 5/-
P.C.T. 10% Cum. Pref. ..	35/-	+ -/3
,, 7½% "A" Pref. ..	30/3	—
,, 7½% "B" Pref. ..	31/-	—
,, Const. 7% Pref. ..	28/-	+ -/6
Scophony (5/-)	5/4½	+ -/7½
Sound City (Films) 6% Pref.	13/9	—
Stoll Th. Corp.	17/6	+ -/9
Twentieth Cent. Ord. (5/-)	4/6	+ -/9
,, 6% Pref. (10/-) ..	8/4½	+ -/6
Union Cinemas 1st Pref.	22/-	— -/6
,, 2nd Pref.	21/9	— -/3

£1 shares unless otherwise stated.

BRITISH CINE. PAYS TEN PER CENT. RECORD DIVIDEND

With a payment of 10 per cent. for the year to January 31 last, British Cinematograph Theatres, Ltd., is distributing its best dividend so far. For the previous year it paid 7½ per cent., and for 1942 and 1943 5 per cent. From 1935 to 1941 nothing was paid.

Profits last year amounted to £10,728, compared with £7,901.

A sum of £3,500 has been reserved for income tax and N.D.C., and after payment of the preference and ordinary dividends £25,519 goes forward compared with £20,845 brought in.

The balance sheet shows an increase in liquid assets. Cash has risen from £10,329 to £11,646, and an additional £3,000 has been invested in 2½ per cent. War Bonds, increasing the total to £5,000.

Mortgages have now been reduced from the original total of £55,600 to under £16,000.

British Cinematograph Theatres has an issued capital of £35,637. It owns theatres at Ipswich, Southampton and High Wycombe.

In January, 1937, authorised capital was reduced to £129,297 by cancelling 7s. 6d. on each of the 188,540 issued ordinary shares.

Meeting: Southampton, April 17, at 12.30 p.m.

SATISFACTIONS

Odeon Theatres.—Satisfaction filed on March 17 for Odeon theatres at Penge, Yeovil, Peterborough, Dudley, Dulwich, Leicester Square, Norwich, Uxbridge, Leicester, Erith, Bristol, Epsom, Elmers End, Liverpool, Blackpool, Canning Town, Dalston, Taunton, Isleworth, Bridgwater, Brighton, Deal, Bournemouth, Ramsgate, Woolwich, Ashford, and Hanley, Norwich Cinemas, Ltd., and Associated Theatres (P.A.D.), Ltd.

NEW PRIVATE COMPANIES

Catlin's (Uttoxeter), Ltd.—Registered March 22. Capital, £13,000 in 13,000 shares of £1 each. Kinema proprietors, carried on by F. P. Birch and Florence Stebbings at the Elite and Queen's, Uttoxeter.

G.B. Animation, Ltd.—Registered April 3. Capital, £1,000 in 250 "A," 250 "B," 250 "C" and 250 "D" shares of £1 each. Film producers, distributors, etc. Adjustable Nominees, Ltd., 88, Leadenhall Street, E.C.3, are among the subscribers. Solicitors: Richards, Butler and Co., E.C.

Broadway Studios, Ltd.—Registered March 23. Capital, £1,000 in 1,000 shares of £1 each. Advertising and general artists and designers, photographers, etc.

Rio Incomati Co., Ltd.—Registered March 20. Capital, £1,000 in 2,000 shares of 10s. each. Property owners, theatre and kinema proprietors. The directors are Capt. Czeslaw Ankowiak, Paul Stockhamer and Jack Maurice. Secretary: J. Maurice. Registered office: 152, Fenchurch Street, E.C.3.

Buckfastleigh Picture House Co., Ltd.—Registered March 15. Capital, £100 in 100 shares of £1. Kinema proprietors, etc. Solicitors: Norman Hart and Mitchell, S.W.1. Registered office: Picture House, Buckfastleigh, Devon.

Reginald Selleck, Ltd.—Registered in Edinburgh, March 20. Capital, £1,000 in 1,000 shares of £1 each. Entertainment caterers and theatre proprietors, etc. The directors are Reginald Selleck, The Cleave, Culmstock, Devonshire, actor; Alexr. Robertson, 33, Forfar Road, Dundee, chemist and optician; D. D. Urquhart, 148, Nethergate, Dundee. Qualification: 10 shares. Secretary: D. D. Urquhart. Registered office: 148, Nethergate, Dundee.

Kirkcudbright Picture House Co., Ltd.—Registered March 26. Capital, £5,000 in 5,000 shares of £1. Entertainment proprietors and managers, etc. The first directors include W. J. T. Bendon, film renter, Mount Florida, Glasgow.

From Our Letter Bag

BALCON DEFENDS COMMONWEALTH FILM CORPORATION

I SUGGEST that your article, "No British Films in France," in the issue of April 5 is inaccurate and somewhat unjust to the efforts of British Commonwealth Film Corporation and the Ministry of Information.

As far as this company is concerned it was through the instrumentality of the Ministry that the North African markets were opened to us.

In Metropolitan France we have already contracted to release "Nine Men" and "San Demetrio."

Not only are the terms and conditions of these contracts most favourable, but working through official channels money becomes available to us.

I am only speaking from the point of view of this company. Other companies must have benefited equally, and I think we have reason to be grateful to the efforts of British Commonwealth Film Corporation and to Mr. Sidney Bernstein for his work at the Ministry of Information.

MICHAEL BALCON,
Ealing Studios, Ltd.,
London W.5.

Managers' Institute

I AM interested in the article by J. H. Hutchinson on the subject of an Institute of Cinema Management, which follows so closely my own story on the same subject published in your New Year Edition, 1945.

My last paragraph solicited letters from interested parties. Both Mr. Hutchinson and yourself may be interested to know that not a single manager responded to the invitation. I would also remind Mr. Hutchinson that the first Training School and the first syllabus on the subject was initiated by the writer for this Circuit in 1937 with extremely good results.

If I can be of assistance in encouraging the establishment of an Institute I shall be happy to do so.

DENNIS C. WALLS,
A.I.I.A.
General Manager.
J. F. Emery Cinema Circuit,
26, Cross Street, Manchester 2.

An Army Kinema

IN your issue of March 8, 1945, you published a report of our February branch meeting, including matter relating to a complaint by a member that civilians employed at an ordnance depot near Nottingham were admitted to the camp kinema.

This publication has brought forth a complaint from the R.A.O.C. Commandant, who has satisfied the branch that the complaint was untrue.

The member accordingly withdrew his statement unreservedly at our March meeting.

RALPH F. PRIOR, Secretary,
Notts and Derby Branch C.E.A.

I NOTE with some surprise concern of the Devon and C wall branch over the prob post-war operation of sub-stand displays.

It is indeed more than prob that the activities in this field mediately after the war will be more extensive than they were before the war, and the a tion for some sort of control, w understandable, is not altoge justifiable for the following rea The Home Office set up a prop constituted committee prior to outbreak of war, which thoroughly into this question, apart from giving a definite ru of "Safety Film" in maintai that it was non-inflammable wi the meaning of the Cinematog Act, stated that it was (to the of my recollectione) not desir or necessary to legislate new for control, beyond making ce suggestions which were ado by all road show operators ticipating at that time.

Evidence was given for against control by Trade exp including the London Co Council, Surrey County Cou and cobpetent authorities other parts of the country.

As Technical Adviser to G.P.O. Film Unit I gave evid both for and against the propo The point which I think em is that exhibitors are afraid o form of healthy competition, w other trades have always and always be faced with in one or another, however unfair.

Frankly, I see no reason fo fears endorsed by the Devon Cornwall branch, it might be ent if admission charges were for non-theatrical shows, [illegible] are certainly not envisaged, this apart there is such a divergence between the set-up village hall and the legiti super kinema, that I should thought an exhibitor could his own at any time against so-called competition.

As post-war possibilities hol every prospect of an efficient flam 35 mm. film, as it eq holds out prospects of kinema ploying super 16 mm. proj and films, what would be the l cal situation then? Sub-sta shows versus the kinema standard presents no more a ace to safety either through f panic than does the 35 mm. kinema, providing both carry their respective common rules as suggested or laid do

D. M. ROBSON
Managing Dir
Wardour Manufacturing Co.,
London.

BO'NESS FIRE

The Star Theatre, Bo'ness severely damaged by a fire broke out early on Saturday ing last. The interior was b out, but the projection built on the outside of the e gable, was undamaged.

The house, which seated was the oldest building i town.

Lester Cowan presents

TOMORROW — THE WORLD!

Acclaimed by the Press of Two Nations

"First rate melodrama, extremely topical just now. It gripped me."

Daily Express.

"Finely acted, a first-rate picture!"

Daily Herald.

"Skippy gives a dynamic, horrifying performance."

Evening News.

"Refreshingly intelligent and dramatically arresting."

Evening Standard.

"Certainly the most interesting and controversial of the week's films."

Empire News.

"Skippy's performance is a remarkable piece of work."

The Star.

"You travel through emotions of pity, anger and disgust, and are left to do some constructive thinking."

Reynolds News.

"It ought to be exhibited every year for twenty years."

Sunday Express.

"This isn't a war film, but it is a film which every adult ought to see."

Sunday Pictorial.

"Tremendous force!... Fascinating!... Powerful!"

New York Sun.

"Four Stars. Belongs with the best of Hollywood's achievements."

News.

"Holds you breathless with excitement ... Deserves the adjective 'Great'!"

New York World Telegram.

"Extraordinary!...Amazingly effective!... Moving!"

New York Post.

"Takes its place among the best of the year's pictures. Sensitive and deeply moving!... Absorbing!... Human!"

New York Journal American.

"Timely!.... inspired!.... Stirring drama!"

New York Daily Mirror.

"Nerve tingling. It is superbly produced, acted, and well thought out."

P.M.

"Timely!... Moving!... Exciting!"

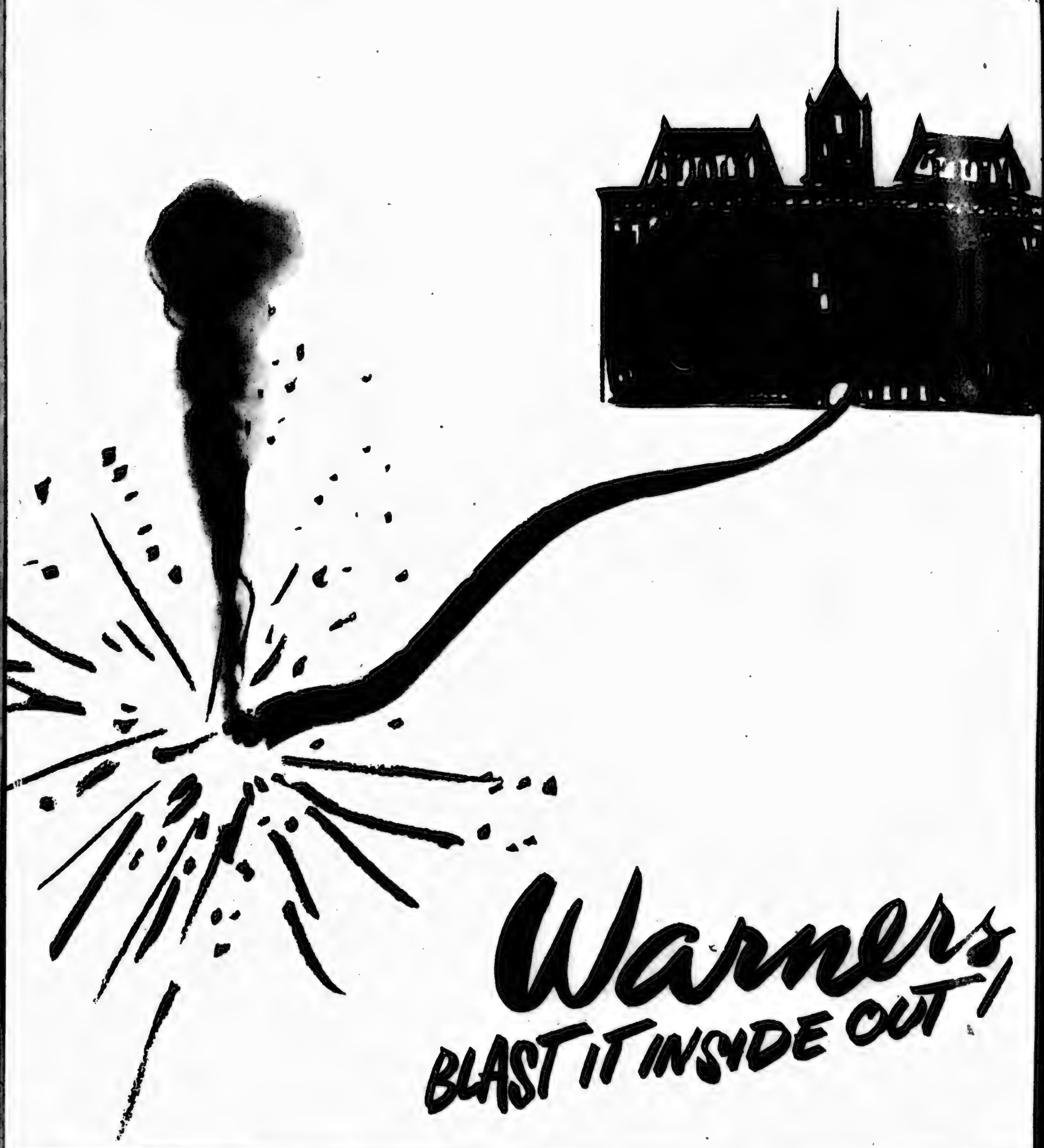
New York Times.

"Vastly effective!... Challenging and dramatic!..."

New York Herald Tribune.

PROVINCIAL TRADE SHOWS

MANCHESTER, Oxford Street	April 13	10.45 a.m.
SHEFFIELD, Cinema House	April 13	10.45 a.m.



Opened to biggest crowds in Warner Theatre history! And it's yours while its sensations sizzle! See these rush Provincial Trade Shows:— TUESDAY, APRIL 17—Birmingham, Manchester, Leeds, Newcastle, Cardiff. THURSDAY, APRIL 19—Liverpool. FRIDAY, APRIL 20— Glasgow, Sheffield, Nottingham.

Raymond Massey and Andrea King in HOTEL BERLIN (Warner), current attraction at the Warner Theatre

Lincs Assessments Worry Exhibitors

GRIMSBY C.E.A. DISCUSSION

THE need of keeping a watchful eye on assessments in the Lincolnshire area was emphasised at the March meeting of the Grimsby and North Lincs branch of the C.E.A.

The Chairman (T. D. Bell) asked if there was any truth in a statement which had come to his notice that Grimsby kinemas were about to start running until 10.30 p.m.

The Secretary (Charles Clow) said that he had heard nothing of such a suggestion.

This, he pointed out, would be a definite change of policy and as such would not be introduced without a specially convened meeting of the branch.

Lindsey Reassessments

In the course of an unusually light agenda, T. D. Bell also referred to the need for keeping a watchful eye on the Lindsey County Council's reassessment of kinemas in its area for rating purposes.

R. B. Jones said he had always been of the opinion that the branch would have to put up a bigger fight against Grimsby's reassessments.

T. D. Bell seconded and was supported by R. B. Jones, G. Kasoni, J. B. O'Keefe, Mrs. Bass and Charles Clow.

The meeting was held at the Wheatsheaf Hotel, Grimsby.

TRADE COMFORTS FUND

Birmingham Appeal

Manager "Vic" Jones (20th Century-Fox), as chairman of the Birmingham Film Trade Comforts Fund, gratefully acknowledges the second annual grant of £100 from the *Birmingham Mail* Christmas Tree Fund, which for many years past the local kinemas have so generously supported.

A few weeks ago Miss Carless (hon. secretary) had only sufficient funds in hand for this month's round of 10s. gifts for the 70 boys and girls now on service.

The weekly collections from the local renting staffs supplemented by the latest Christmas Tree Fund grant will ensure the despatch of these highly appreciated monthly letters from home for the next two or three months, but as all will realise, the fund is in urgent need of more income if it is to carry on the good work done so far during the war.

SCIENTIFIC PHOTOGRAPHY

At the meeting of the Association of Scientific Photography on Saturday, April 21, an address will be given by E. Mackie, F.R.M.S., A.I.Z.S., on "A Consideration of the Requirements for Micrography and Cinemicrography Apparatus."

The proceedings will be held at the Caxton Hall, Westminster, at 6.30 p.m.

At Blackpool, on April 4, Edward Whiteside [illegible]. Bean Avenue, Blackpool, was committed for trial to Preston Sessions on a charge of breaking into the Empire, Hawes Side-lane, and stealing £17 in cash, 50 cigars and 2,800 cigarettes, value £2 15s., the property of A. Hall, Ingham Road.

Collections at the Olympia, Newport, for the Red Cross and Prisoners-of-War Fund amounted to £6 10s. Manager A. R. Jones raised £31 for the King George Fund for Sailors.

BURNLEY DISCUSSES S.O. PLEBISCITE

"Will Have to Be Held"

BURNLEY'S (Lancs) battle over Sunday "amenities" flared up again when, at the meeting of the Town Council last week, Councillor Clegg, chairman of the Parks Committee, defended the action of the committee in refusing an application for facilities for dancing in the parks on Sundays during the Summer months.

During the discussion, in which there were conflicting views expressed on whether Sunday dancing was desirable, the question of Sunday kinemas was introduced, it being argued by several members that the time was approaching when a plebiscite of the people would have to be taken to say whether kinemas could be opened on Sundays or not.

A Definite Issue

Councillor Hudson said, that, like it or not, the young people coming home from the war would, through the ballot box, make this a definite issue. They were not going to keep young people from having amenities of Sundays just because of pious, religious convictions.

Sunday kinemas were one of the institutions by which they could act by way of relieving juvenile delinquency. "You will never get the rising generation to take the same point of view as you took when young," said Councillor Hudson. "Young people now are much more advanced."

He argued that the commonsense thing was for the Council to provide an alternative to young people going into public-houses.

Democratic Method

Councillor Cobb said the only way to decide the question was by taking a vote among the people. He was not opposed to dancing or anything else on a Sunday provided it was the wish of the people.

Personally, he did not want to see Sunday kinemas because, being connected with the entertainment business, he knew that the staffs wanted a rest on that night the same as anybody else. He added: "You are not going to upset the 'monkey parade' by granting this request."

Councillor Broderick agreed that the only way they could decide on Sunday kinemas was by a plebiscite of the people. He felt that the time was coming, and coming rapidly, when that plebiscite would have to be taken.

Members of the Nottingham Scientific Film Society saw a varied programme at the News Theatre, Nottingham, on Sunday. The films included "Handle With Care," Canada's expanding explosives industry; "Kew and Me," plants and shrubs at Kew Gardens; and "Two Discoveries," the researches of Russian scientists and Russian methods of dealing with "shock." It was the last programme of the present season.

Chicago Acclaims "Mr. Handel"

G.F.D. release of "The Great Mr. Handel" has been held over for a fourth week at the World Playhouse Theatre in Chicago.

This G.H.W. production, filmed in Technicolor, was directed by Norman Walker.

"TOGETHER AGAIN"

Services at Liverpool Presentation

THE biggest "Together Again" matinee for troops, outside of London, was successfully staged by a local daily newspaper at the Trocadero, Liverpool, in conjunction with G.B. and Columbia.

Hundreds of Service men and women on leave from overseas, and many wounded men were guests at a special presentation of the highly successful Irene Dunne—Charles Boyer comedy. Full newspaper publicity was accorded the occasion.

Norman Craig, divisional publicity director for G.B., and Bernard Goodman, manager of the Trocadero, both played an outstanding part in the fine teamwork of organising the show.

CULTURE AND PROFITS

Lesson from the Film

Speaking at Weston-super-Mare on "The Cultural Outlook," J. E. Barton, late headmaster of Bristol Grammar School, said it was an error to think of popular taste as being really bad.

The one completely popular art of our time, evolved with no academic blessing behind it, was the art of the film.

Yet in a strictly commercial film industry, depending solely on box-office returns and patronised by countless millions, the progress of taste in 20 years has been staggering.

PROJECTIONIST ON MURDER CHARGE

A 17-years-old kinema projectionist, Percy Williams, of Eton Road, Southsea, was remanded for three weeks by the Portsmouth magistrates on April 7 on a charge of murdering Catherine Close, aged 25, of St. Augustine Road, Southsea.

Following a telephone message from a soldier, the police found the body of the woman just before midnight lying face downwards in a pool of blood in the open doorway of a house in Heidelberg Road, Southsea. A dagger was buried to the hilt at the top of her back.

Williams made a statement to the police which was not disclosed. When he was cautioned and charged with the murder he replied "I have nothing to say."

The Court granted him legal aid.

Edinburgh Collection

When "Western Approaches" (British Lion) was shown at the Edinburgh Regal last week, collections were taken in aid of King George's Fund for Sailors. The collections were taken by Sea Cadets and totalled £700.

D

"——and I does the AIR!" says Wee G

If air-borne bacteria were as visible as the dust on the floor, they would not be tolerated in any well-kept premises. Being out of sight and out of mind, they are continually spreading colds, flu' and other infection. But increasing numbers of cinemas are taking effective action. They clear the air with GERMSTROYD—the strongest spraying essence known. A few minutes work on the part of a junior twice daily and the atmosphere is kept germ-free.

GERMSTROYD

Your best protection against INFECTION!

In all popular perfumes. Highly concentrated in 1 gallon drums. Sturdy Sprayer as illustrated. Prices on application.

Manufacturers of

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BRANCHES THROUGHOUT THE UNITED KINGDOM

Sole Export Agents: J. C. Gilbert & Co., Ltd., Columbia House, London, W.C.2

NAMES IN THE NEWS

THE marriage of **Flight-Sergeant John Douglas Atkinson** to Miss Jacqueline Mary Winifred Strong took place at St. Michael and All Angels' Church, Bishopston, Bristol, recently. Flight-Sergeant Atkinson is the eldest son of **A. B. Atkinson**, a Bristol exhibitor, who was for several years chairman of the Bristol C.E.A.

Harold Jarvis, of Barrow-in-Furness, has been appointed manager of the Hippodrome, Blackpool. Five years ago he was assistant manager at the Princess, Blackpool

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Following the resignation of **John Berwick, R. H. Sleet** has been appointed manager of the Regent, Norwich. Mr. Sleet is a Londoner and has managed A.B.C. houses at Reading and Middlesbrough before coming to Norwich. In 1940 he joined the Royal Navy and was discharged on health grounds in April, 1942

Pte. N. H. P. Davies, of Stone Road, Stafford, has been awarded a certificate signed by Field-Marshal Montgomery, in recognition of "outstanding good service and great devotion to duty during the campaign in North-West Europe." He was employed as a projectionist at the Odeon, Stafford, and has been in the Army for nearly five years

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Billy Hogan, of the Clonard and Savoy, Belfast, who has been seriously ill, is now recovering rapidly.

Frank Keogh, M-G-M's Northern Ireland manager, who has also been ill, has been ordered a complete rest.

Formerly manager of the Grand, Nottingham, **L. A. S. Landis** has rejoined Gaumont-British, after four years with the R.A.F., and is at present acting as relief manager at the Gaumont Palace, Derby.

J. R. Edwards, who has been assistant manager at the Globe, Stockton-on-Tees, for nearly two years, has married Joyce Lawton, of the Women's Land Army, a native of Manchester. Previous to joining A.B.C. Mr. Edwards was in the R.A.F. for three years.

Stanley McPherson has had a successful career. Seventeen years ago he was chocolate boy in the Belmont, Aberdeen, and to-day he is manager of several kinemas in India owned by Humayon Associated Theatres, Ltd., and adviser to the R.A.F. static kinemas in that area. Eight years after he was chocolate boy he was appointed manager of the Majestic, Aberdeen, at the age of 22.

He left Aberdeen in 1931 to become manager of the New Empire Theatre, Calcutta.

Jack Helyer, who has been invalided out of the R.A.F., will be returning to the organ at the Odeon, Nottingham, at the end of next month. It is nearly three years since he first joined the Forces.

Ernest Sidney Goodwin has been appointed manager at the Carlton (Odeon), Norwich, succeeding **Stephen Sanders**, who recently entered hospital at Roehampton for an operation. Mr. Goodwin has been associated with the Trade on the managerial side for a long time. For the past three years he has managed the Odeon, Forest Gate, and previously was at the Odeon, Mile End Road, as assistant under **Max Zaidner**. Mr. Goodwin will be helped at the Carlton by the resident organist, **Archie Gibbs**, who acts as house manager.

Vincent Potter, who has been in charge of the Fulham Forum for the past three years, has been granted a period of sick leave.

He is succeeded by **H. J. Gilbert**, until recently manager of the Hackney Regal and previously at the Leytonstone Rex and Clapton Ritz. Mr. Gilbert claims to be the last British sailor to have been wounded in the last war. He was recently injured by a V-bomb which fell near his flat.

F. Dean, after four and a half years of service with the R.A. in the Middle East, has returned to civil life as assistant manager at the Capitol (A.B.C.), Bolton. He was manager at the Regal (A.B.C.), Bolton, at the time of joining the Forces, and had been with A.B.C. five years at theatres in Manchester, Chorley and Bolton.

J. A. Campbell, who has been appointed manager of the Odeon, Bury, Lancs, comes from the Odeon, West Hartlepool. Previous to active service with the R.E., he was on the projection staff of A.B.C. in Scotland. After his discharge he was with G.-B. at Glasgow and Edinburgh before joining Odeon at Darlington.

Robert Lloyd has resigned the management of the Plaza, Southampton, because of ill-health. His place has been taken by **Desmond Gerald**, late of the Rialto, Southampton.

The new manager of the Rialto is **Len Baldwin**, who has been house manager at the Regal, Odeon's best theatre in the town, under Arthur New.

Transferred from the Odeon, Portsmouth, **Bertram Andrade** becomes assistant to Manager New at the Regal.

L. J. Broughton has been appointed manager of the Elite, Wimbledon, for A.B.C. He was, until a few weeks ago, manager and organist at the Elite, Middlesbrough, and on his way to Wimbledon put in a brief appearance at his old haunt, the Savoy, Uxbridge, relieving. He succeeds **G. Buckland**, who has gone to the Savoy, Twickenham.

Major G. A. Bradford, R.A.S.C., late of the Odeon Astoria, Brixton, has been awarded the M.B.E. for devotion to duty in N.W. Europe. He volunteered for the armed Forces in September, 1939, and was a gunner in the R.A. Commissioned to the R.A.S.C. in June, 1940, he was promoted to captain in March, 1942, and gained his majority in March, 1943. Major Bradford landed in Normandy D plus one.

Frederick Norton-Baker has been appointed assistant manager at the Westover, Bournemouth, being transferred from the Regal, Aldershot. Before joining A.B.C. Mr. Norton-Baker toured his own bands and was one of the band agents for kinemas during the silent film days. He was also orchestra manager of the London and Provincial Orchestral and Variety Agency, London.

Charles Allison, who had been for a considerable period manager of the Gloria (Mayfair), Derby, was transferred on March 26 to the Rex (Mayfair), Cambridge.

Jack Rolls, manager-organist of the Rex, Cambridge, has been transferred to the Ritz, Potters Bar, Mdx.

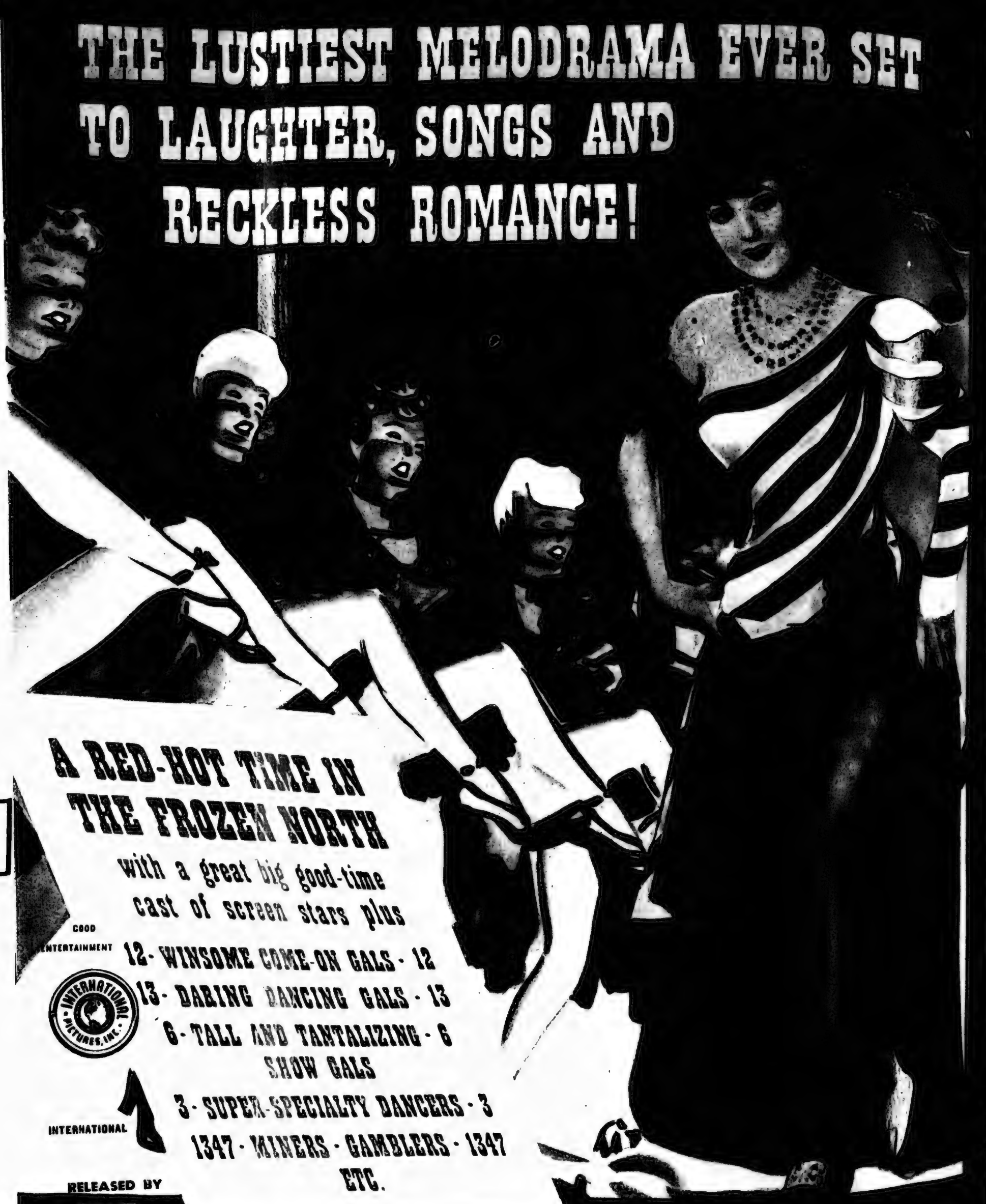
It has been reported that **Flight Sgt. Wallace King**, R.A.F., the 22-year-old son of Claude King, manager of the Palace, Aintree, has been killed while on active service.

The late **J. P. Maguire**, chairman of the Playhouse and Palace companies, Edinburgh, left estate valued at £96,6[illegible].

Church District Council have placed on record appreciation of four years' service in the chair by Coun. **Joe Wilson**, kinema proprietor. Coun. Bootman said Coun. Wilson had guided the deliberations through four years of war involving hard work. He was diligent, efficient and modest, and had put all the resources at the disposal of the town.

THIS WAY TO THE GOLD MINE

THE LUSTIEST MELODRAMA EVER SET TO LAUGHTER, SONGS AND RECKLESS ROMANCE!



A RED-HOT TIME IN THE FROZEN NORTH

with a great big good-time cast of screen stars plus

12 - WINSOME COME-ON GALS - 12

13 - DARING DANCING GALS - 13

6 - TALL AND TANTALIZING - 6 SHOW GALS

3 - SUPER-SPECIALTY DANCERS - 3

1347 - MINERS - GAMBLERS - 1347

ETC.

GOOD ENTERTAINMENT

INTERNATIONAL PICTURES, INC.

INTERNATIONAL

RELEASED BY

RKO RADIO PICTURES

Produced and Directed by WILLIAM A. SEITER

Written for the screen by JAMES EDWARD GRANT · Story by Houston Branch
Music and Lyrics by JOHNNY BURKE and JIMMY VAN HEUSEN.

INTERNATIONAL PICTU

BEAU

FILMED IN SUCH DAZZLING
COLOUR AS TO DIM THE GLORY
OF THE NORTHERN LIGHTS!!!

Hear glamorous

DINAH SHORE

sing the season's hit of hits "Sleighride In July", "Like Someone In Love" and "I Can't Tell Why I Love You" 3 of the 5 big song numbers in the show!

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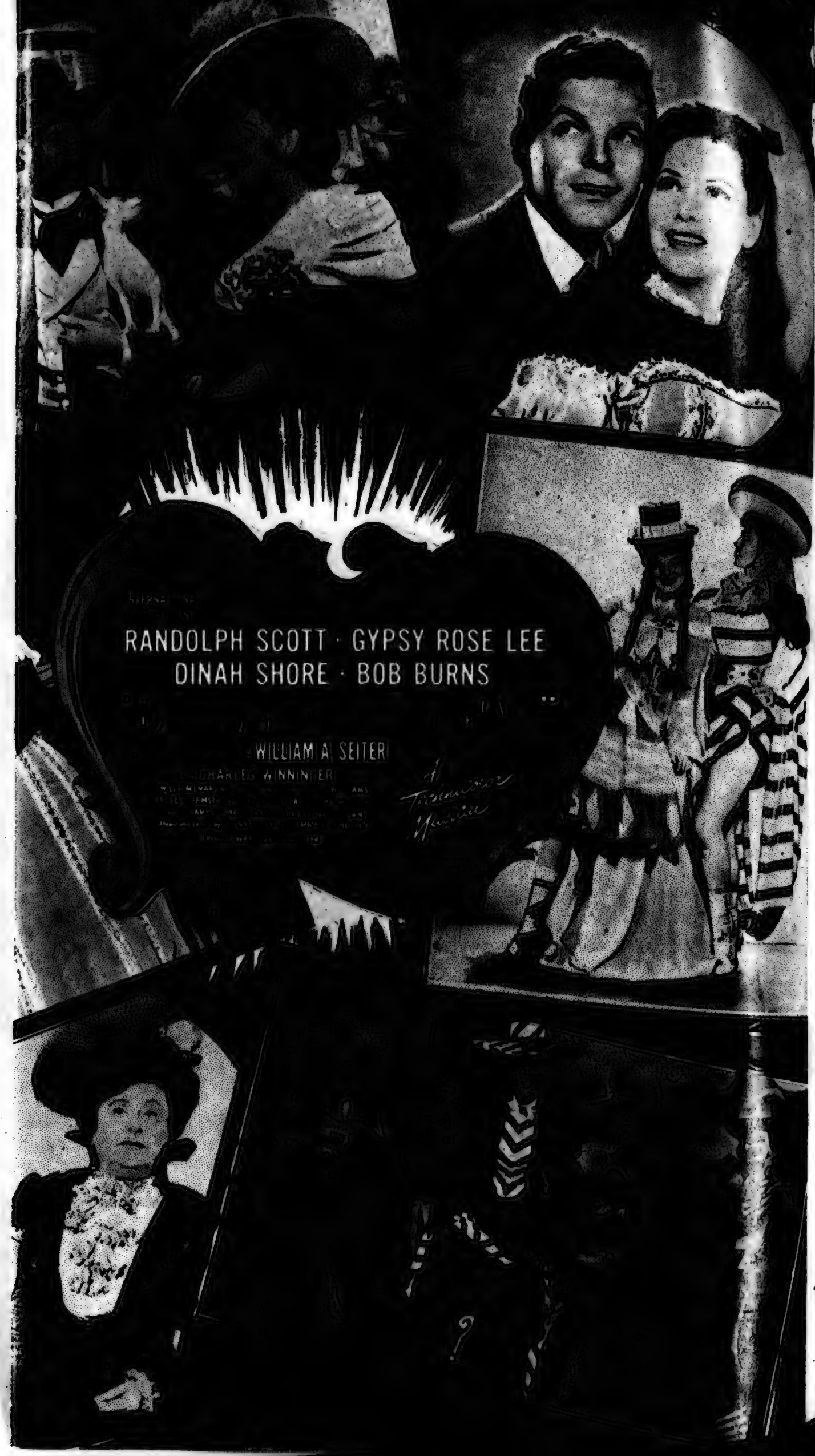

RANDOLPH SCOTT · GYPSY ROSE LEE
DINAH SHORE · BOB BURNS
WILLIAM A SEITER
CHARLES WINNINGER

Greer Garson, Gregory Peck, Lionel Barrymore and Preston Foster in VALLEY OF DECISION, forthcoming M-G-M picture

Objected to Company Procedure

HALIFAX JUSTICES' QUEER PROBE

HALIFAX Licensing Magistrates had a case which concerned ompany procedure before them n Wednesday, April 4. It con-rned an application for the trans-r of the licence of the Kingston icturedrome, King's Cross, alifax.

The application was adjourned for ree months, on the request of the Chief onstable of Halifax, who asked for rther inquiries to be made.

W. J. Perry said the application was r the transfer of the licence from alter Henry Pratley, who had been anager up to that day, to William arke, who had now taken over the anagement.

P. R. Gray said that in February the ence was granted to Pratley, as ensee, for twelve months. In 1943, e kinema had been purchased from a r. Woodhead. A company was formed, rs. Pratley taking £825 of the 5s. ares.

The first annual meeting was held in ecember, and Mrs. Pratley and her sband, Mr. Gray continued, were not tisfied with the accounts. It was con-ded that they did not comply with e Companies Act, and that there was auditor's report. They insisted on a oper audit being made. The reply that was that Pratley was given tice as manager, this notice expiring short time ago. Pratley had been anaging the place the whole time. In e meantime, negotiations took place for e purchase by Pratley of the other ares of the company, and a price was t on them.

Mrs. Pratley sold her house in order raise the required money, but when e had got it, it was alleged, the price e sprung up again and they could not purchase!

The next thing that Pratley knew was e present application.

Mr. Perry said that the premises be-nged to the limited company and that e owners were entitled to have a licence sted in a new manager.

The Chief Constable said he had had reason to complain against Pratley as ensee of the premises. Adjourning the plication for three months, the Chair-an easid they wished to make it clear at Pratley was responsible for the con-ct and affairs of the kinema.

DERRY COUNCILLORS SAY "BAN CHILDREN"

Managers Who Are Not Co-operating

Derry Corporation is again considering the admission of children to kinemas.

Councillor James M'Geehan asked what was being done regarding regulations about the attendance of children at kinemas.

"In the old days when children stayed away from school they hid behind a ditch. Now they can do it in comfort," he said. "Alderman Sir James Wilton said that they found that kinema managers were not refusing admission to children. The City Solicitor should draft a by-law to regulate the attendance of children of certain ages.

H. Babington (City Solicitor) said that the law was that children could not get into kinemas to see films marked with an adult certificate.

A member: But they do.

The Mayor (Sir Frederick Simmons): Then it is for us to prosecute such a kinema.

Major Sir Basil McFarland (Mayor Elect) said they should bring their objection to the Government so that the regulations could be made universal.

Alderman Wilton: It is interfering with school attendance. Attendance at the kinema by children should be confined to certain hours. I suggest we make the management see to it.

The City Solicitor: It is much better discussed in committee. I do not want to say here publicly what you can do or cannot do.

Halifax A.M.A. Drive

The Halifax and District Amusement Managers' Association, resumed a year ago, organised a concert at the Grand Theatre, Halifax, on Sunday, in aid of the association's benevolent fund. This effort realised £100 after expenses had been paid.

TEACHERS' ATTACK ON FILMS

"Debased Culture" Alleged

MOVING a resolution from West Notts at the annual meeting of the National Union of Teachers last week deploring "the harmful effect of the kinema upon the youth of the country," I. C. Johnson described the commercial kinema as almost the most dominant social activity of the country."

Approximately 25,000,000 people attended the kinema every week. "It is very largely in line with trashy reading, pools and dog tracks," he said.

Hollywood had a debased culture and was almost totally lacking in social conscience. It consistently plays down to the lowest standard of literacy.

Harmful Effect

Mr. Johnson went on to declare that well-informed critics assert with confidence that the kinema is having a most harmful effect among children, and in many cases has definitely led to delinquency.

When Mr. Johnson asked if films depicting murders, gangsters and sex life were suitable for young children with very impressionable minds there were loud cries of "No." Nine-tenths of the films were unsuitable for children.

It was suggested that the 1922 Act was being broken continually by children who approached adults and persuaded them to take them in to see adult films.

Children's Kinema

R. Morley (Executive) moved an amendment calling for the institution of children's kinemas and theatres, and the provision of projectors in schools to provide a counter-attraction.

At these kinemas some of the children's "classics," such as "The Wind in the Willows" and "The Fortunes of Nigel," should be shown.

"The best antidote to bad literature is good," he said. "The best antidote to bad art is good art."

Joint Effort

Children's theatres and kinemas should be established by the Ministry of Education and run by a national council representing British Equity, the Kinema Technicians' Union, the British Film Institute, the Ministry and local authorities.

It could be done for an initial expenditure of £1,000,000 to £1,500,000 a year.

The amendment, with an addition that teachers should be consulted as to the choice, equipment and preparation of films, was carried with no dissentient vote.

Manager Jailed

Charged on remand at Tynemouth with having stolen from the house of his mother-in-law £150 in money, £15 in Post Office savings stamps, two wallets, a purse, and a Post Office bank deposit book valued at £200, Robert Millen (31), kinema manager, of Kirton Park Terrace, North Shields, was sentenced to three months' hard labour.

Michael Rennie and Margaret Lockwood in I'LL BE YOUR SWEETHEART, a Gainsborough picture for release by G.F.D

INDIAN IMPORTS RELAXED

The Central Government of British India has given permission for the import of certain goods until further notice, including:—

Kinematograph film, exposed and unexposed, under schedules IV, serial 116 and 117; photographic negatives and printing paper (excluding X-ray films), serial 303; slides, imported as advertising material, serial 304; wireless reception apparatus, serial 289; and components of wireless reception instruments, including valves and loudspeakers, serial 290; electric bulbs and torches may also be imported under the same schedule, serial 250. Trade advertising circulars may also be imported.

Brazil Modifies Import Taxes

Among articles affected by a recent Brazilian decree modifying as from April 1 the series of consumption taxes chargeable on certain imported products are the following:—

Kinematograph and photographic apparatus, sound amplifiers, radios, radio and other valves: 8 per cent. *ad valorem*.

Celluloid, 6 per cent.; electric light and power, 3 per cent., with certain exemptions; electric light bulbs, on sliding scale from 12 centavos to 50 centavos, according to wattage, with a 50 per cent. surcharge.

Assessment Reduction

York Corporation' Valuation Committee reports that the appeal made by the Grand Opera House (York), Ltd., against the assessment of its premises has been decided, the assessment being reduced from £1,750 to £1,450.

The collection at the New Victoria, Preston, for the Red Cross and St. John Fund included a cheque for £10 and 22 £5 notes.

F

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
†*Blithe Spirit ... ... (General F.D.)—British.	96 min. (A)	Rex Harrison, ... Constance Cummings, Margaret Rutherford.	Skittish all Technicolor essay in the macabre cleverly adapted from Noel Coward's record-breaking stage success. Story witty, dialogue smart, teamwork very good and staging excellent.	Excellent light booking, pa ticularly good for hig class halls. A trifle t clever for youngsters.
Conflict ... ... (Warner)—American.	85 min. (A)	Humphrey Bogart, ... Alexis Smith, Sydney Greenstreet.	Brilliantly constructed and finely acted "perfect crime" murder mystery melodrama. Story gripping, acting outstanding and direction first-class.	Excellent general booking. for youngsters.
Farewell My Lovely ... (RKO-Radio)—American.	94 min. (A)	Dick Powell, ... Claire Trevor, Anne Shirley.	Crowded and exciting romantic crime melodrama reiterating the hectic experiences of a tough young private detective. Plot involved, but surface action thrilling and team-work and staging good.	Potential turn-up for t ninepennies. Hardly su able for youngsters.
Here Come the Co-eds ... (General F.D.-Universal)—American.	90 min. (U)	Bud Abbott, ... Lou Costello, Peggy Ryan.	Dizzy and inconsequential crazy comedy, with a girls' school background. Story patchy, but co-stars in good form and musical interludes showmanlike.	Very good star comedy boo ing for the masses. W appeal to youngsters.
Hotel Berlin ... ... (Warner)—American.	97 min. (A)	Andrea King, ... Helmut Dantine, Raymond Massey.	Spectacular political romantic melodrama elaborately adapted from Vicki Baum's best seller. Story involved, but surface action colourful and exciting.	Excellent title booking for t masses. Nothing to har youngsters.
Mr. Skeffington ... ... (Warner)—American.	116 min. (A)	Bette Davis, ... Claude Rains, Walter Abel.	Exciting, powerful and poignant domestic melodrama. Story holding, cavalcade backgrounds effective, star's performance brilliant and feminine angle irresistible.	Excellent general bookin Nothing to harm youngste
Souls at Sea ... ... (Paramount)—American.	91 min. (A)	Gary Cooper, ... George Raft, Frances Dee.	Large-scale melodrama of romance, treachery and heroism in the days of slave-trading. Story good, star magnificent, support sound and presentation realistic and thrilling. Originally reviewed in Kine. of September 9, 1937.	Excellent reissue for classes, family included.

* A British Picture. † Technicolor.

REVIEWS FOR SHOWMEN

Mr. Skeffington

Warner. American (A). Directed by Vincent Sherman. Featuring Bette Davis, Claude Rains and Walter Abel. 10,463 *feet. Release not fixed.*

EXCITINGLY powerful and poignant domestic cavalcade spanning World Wars One and Two, affording a penetrating psychological study of a vain, self-willed woman who clings with pathetic vigour to vanishing youth. Bette Davis, as "mutton dressed as lamb," goes the whole hog to force the point of the story home. Though grotesque, her portrayal is dazzling and moving. Supporting players, staging and dialogue are good, the whole being superb theatre. Irresistible feminine angle and big star values redouble a popular box-office certainty. Excellent general booking.

Story.—Fanny Trellis, a vain, selfish young woman with many admirers but little money, is introduced to Job Skeffington, a self-made Jewish financier, when her irresponsible brother, Trippy, gets into a jam. She saves Trippy from imprisonment by marrying Job, but is never really in love with her husband. Nevertheless, they have a daughter. Job joins up when America enters World War One and so does Trippy. Trippy is eventually killed and Fanny blames Job. They decided to live apart, and Fanny, now in possession of a handsome settlement, goes back into circulation. She becomes one of the bright young things of the flaming 'twenties. Job accepts responsibility for their daughter's education and, after the big slump, visits Germany. He is interned, but their daughter returns home. She goes to Fanny, but is shocked when her overdressed mother competes with her for the favours of Johnny Mitchell, a young stockbroker. Subsequently, Fanny is stricken with diphtheria and becomes an old woman in a comparatively few hours. She rushes to a psychiatrist, but he can do nothing for her. Meanwhile, Job escapes and George Trellis, Fanny's genial and good-hearted cousin, brings him to Fanny's house. Now ugly, Fanny is afraid to meet Job, but finally she summons up enough courage. He is blind and she takes comfort in the thought that she will always be beautiful to him.

Acting.—Bette Davis gives one of her finest performances as Fanny. She is heavily made up most of the time, but nobly sacrifices personal charm in the interests of art and reality. Claude Rains acts with studied restraint as Job, Walter Abel is an engaging and likeable George, and Marjorie Riordan contributes a tender cameo as Fanny, junior.

Production.—There is much more in the melodrama than that which meets the eye, and that's plenty—the colourful pre-war days, the hectic Prohibition era, the 1930 slump, and the growing menace of Hitler are illustrated with chronological accuracy in the cavalcade background; the subtle and authentic detail effectively amplifies the many powerful and poignant salient situations in the "afraid to grow old" theme. The Jewish question is not feverishly pursued, but it, nevertheless, sharpens the story's point. True, the first half is somewhat untidy, but once Bette Davis is given her head the play gains terrific emotional momentum and rushes to a deeply moving climax. Its good education, as well as superb entertainment, for the feminine sex. Moreover, the men will lap it up, too.

Points of Appeal.—Human and intriguing story, brilliant acting by Bette Davis, colourful atmosphere, good supporting cast, terrific feminine angle and box-office star.

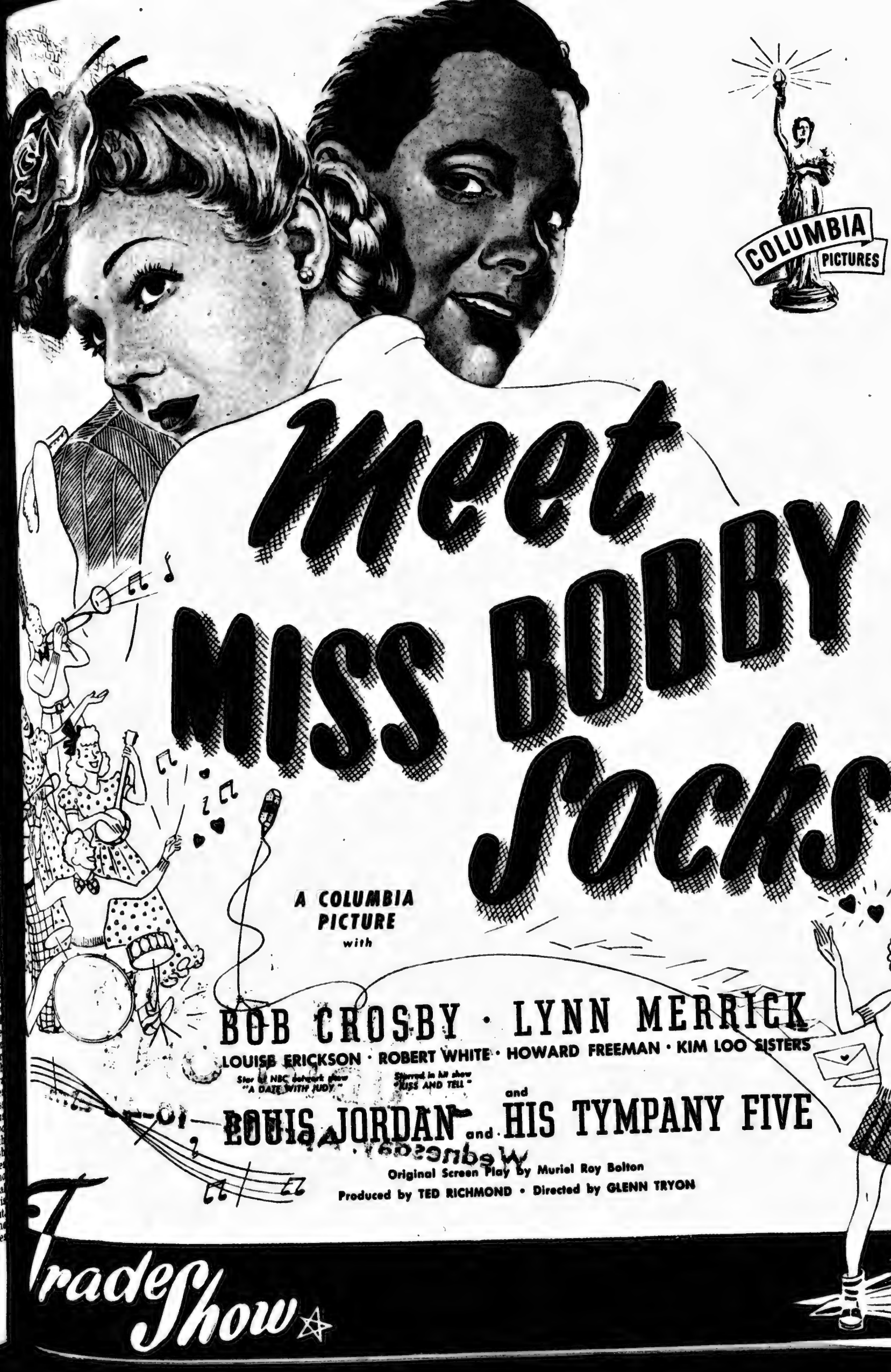
Blithe Spirit

General F.D. British (A). Photographed in Technicolor. Directed by David Lean. Featuring Rex Harrison, Constance Cummings and Margaret Rutherford. 8,609 *feet. Release not fixed.*

SKITTISH all-Technicolor essay in the macabre, freely adapted from Noel Coward's record-breaking stage success, in which the eternal triangle theme [illegible] approached from a frivolous spirit-world angle. The clever, if slightly grim, joke is no exactly told with an economy of words, bu the acting is so good—Margaret Rutherfor contributes an amazingly good performance the medium around whom the giddy plo revolves—the author's sense of the theatre an the screen is so sure and the timing of h epigrams and aphorisms so brilliant and th technical presentation so efficient and artist that the major portion of its running tim affords piquant, witty and highly polishe light entertainment. Its feminine appeal terrific. So are its title, star and autho values. It's a vintage British comedy all righ Excellent fun, particularly for good- and high class halls.

Story.—Charles Condomine, a celebrate novelist living in a delightful home in Ken wants material for a thriller based o spiritualism. He and his attractive second wife Ruth, invite Dr. and Mrs. Bradman, neigh bours, and Madame Arcati, a forthrigh medium, to dinner. After their meal the hold a seance. Nothing of great consequenc happens, but later Charles is confronted wit the substantial shade of his gay first wife Elvira. Only Charles can see Elvira, and whe he converses with her Ruth thinks he is suffer ing from a hangover. Eventually, Ruth accepts Charles' explanation, but Elvir refuses to go away because she believe Charles had sent for her. As the days pas Ruth and Elvira become increasingly jealou of each other. Things soon become to exasperating for Elvira and she tampers with Charles' car in the hope that he will crash and meet her in the spirit world. His car does crash, but he is not in it, and it is Ruth who "passes over." Charles then has two riva spirits on his hands. Madame Arcati is promptly commissioned to find a way out and, with the help of Edith, a servant girl, the blithe spirits eventually evaporate. Charles

Continued on page 31


COLUMBIA
PICTURES
Meet
MISS BOBBY
Socks
A COLUMBIA
PICTURE
with
BOB CROSBY · LYNN MERRICK
LOUISE ERICKSON · ROBERT WHITE · HOWARD FREEMAN · KIM LOO SISTERS
Star of NBC network show
"A DATE WITH JUDY"
Starred in hit show
"KISS AND TELL"
and
LOUIS JORDAN and HIS TYMPANY FIVE
Original Screen Play by Muriel Roy Bolton
Produced by TED RICHMOND • Directed by GLENN TRYON
Trade Show

THE TENDER THRILLING STORY OF A SOLDIER AND HIS DOG!

COLUMBIA'S

SERGEANT MIKE

LARRY PARKS JEANNE BATES
LOREN TINDALL JIM BANNON
& THE CANINE STARS 'MIKE' & 'PEARL'

COLUMBIA PRESENTS

RICHARD DIX

the Marked Man

JANIS CARTER PORTER HALL
PAUL GUILFOYLE JOHN CALVERT

Suggested by the CBS Radio Program entitled "The Whistler"
Screen Play by George Bricker
Produced by RUDOLPH C. FLOTHOW · Directed by WILLIAM CASTLE

TRADE SHOW
STUDIO ONE
Thursday, April 26

"A SONG TO REMEMBER"

Record-breaking is a term which has often been used in the film business in the past with little regard to what it actually means. Columbia's "A Song to Remember," has actually broken long-standing house records all over the country, in many cases in the toughest situations any picture could play. Above is a scene from this Technicolor musical triumph. It shows Merle Oberon as Madame George Sand and Cornel Wilde as Chopin—their tempestuous love romance has set the nation alight from end to end!

A BOMB-BURST OF EXCITEMENT!
THE
Unwritten
CODE
ANN SAVAGE TOM NEAL
ROLAND VARNO
HOWARD FREEMAN
COLUMBIA PICTURES
STUDIO ONE
Thursday, April 19
10-45 a.m.

COLUMBIA PICTURES PRESENTS

LET'S GO STEADY

WITH

PAT PARRISH
Loveliest Girl Ever In Love!

JACKIE MORA
The Boy Wonder Who Crashed The P

JUNE PREISS
Singing... Dancing Star of Every

JERRY LL
Glorious of M.C.'

ARNOLD S
The Screen's Newest C

MEL T

THE

SKI

and

★ TRADE SHOW STUDIO ONE, Friday, April 20

20 45 a.m.

UN PICTURES PRESENTS

WITH **JINX FALKENBURG**

AVE RIEN · CAROLE MATHEWS · MARY TREEN · FLORENCE BATES AND

THE VAGABONDS.

TR SHOW STUDIO ONE, Tuesday, April 24, 10.45 a.m.

THE MISSING JUROR

JIM BANNON JANIS CARTER
GEORGE MACREADY
JEAN STEVENS

PRODUCED BY WALLACE MacDONALD
Directed by
OSCAR BOETTICHER, JR.

TRADE SHOW
STUDIO ONE
Wednesday, April 25
10-45 a.m.

REVIEWS—continued from page 22

rube his hands, but not for long. The spirits turn malignant, and, after getting together, stage another car crash which results in Charles joining them in the bubbling beyond.

Acting.—Rex Harrison has a gay, easy and ingratiating way with him as Charles, and Constance Cummings and Kay Hammond, two tantalising and attractive examples of modern feminity, are equally matched as Ruth and Elvira, but Margaret Rutherford gives the most solid performance as Madame Arcati. This is the fat part and she certainly does seize her chances!

Production.—Here we have a witty ghost story in which the feminine shadows have all the substance, charm, piquancy and petulence of living characters. The device is excellent showmanship and gives a new and laughable slant to time-honoured farcical situations. The atmosphere, too, is perfect—the interiors, enhanced by Technicolor, are delightful—and the musical accompaniment appropriate. The dialogue also registers, even if occasionally it is slightly pretentious, while the skilfully contrived climax deserved, and received, a howl. But the cleverest part of it all is the presentation, not of spiritualism, but of the inscrutable and unpredictable ways of women. It's killing in more ways than one. It is, of course, impossible to compare it with "In Which We Serve" or "This Happy Breed," all three are as different as chalk from cheese, but it is, nevertheless, at the top of its class.

Points of Appeal.—Clever and witty story, smart dialogue, very good teamwork, resourceful and artistic direction, excellent atmosphere, subtle feminine angle and box-office star, title and author values.

Hotel Berlin

Warner. American (A). Directed by Peter Godfrey. Featuring Andrea King, Helmut Dantine and Raymond Massey. 8,820 *feet. Release not fixed.*

SPECTACULAR political romantic melodrama, adapted from Vicki Baum's best seller, mirroring life in a fashionable rendezvous in Germany's dilapidated and much battered capital. It does not shine very brightly from a story viewpoint—the leading characters and salient situations are somewhat stagey—and neither has its stars top rating, but there is no denying its topicality. "Popular box office sitter on title values alone" about sums it up. Excellent "billboard" for the masses.

Story.—Among the staff and guests at Hotel Berlin, a fashionable rendezvous, are Martin Richter, a fugitive from a concentration camp, who poses as a waiter while planning to join the underground movement; General Arnim von Dahnwitz, a senior officer about to be liquidated for his part in a plot against Hitler; Lisa Dorn, von Dahnwitz's actress mistress; Joachim Holm, Gestapo leader, and Milli Weiler, a young woman of easy virtue, who had embraced the oldest of professions following the presumed death of her Jewish fiancé. Dahnwitz wants to fly with Lisa to Stockholm, but is thwarted by the Gestapo and takes his own life. Meanwhile, Richter wins Lisa's confidence and she, now partly politically reformed, helps him further the cause of the anti-Nazis. They succeed in dispatching Holm, but when Lisa later discovers that her sudden love for Richter is not reciprocated, she turns informer, but she is not before she can do any harm. All this time the Allies continue to bomb Berlin, and the particularly heavy blitz brings the tale to an abrupt yet satisfactory end.

Acting.—Andrea King is an attractive Lisa, Helmut Dantine makes the most of his chances as Richter, and Raymond Massey looks impressive as von Dahnwitz, but neither the stars nor the supporting artistes are quite big enough to invest orthodox rôles with complete conviction.

Production.—The play, which ends appropriately with a message of the Allies' war and peace aims, signed by Churchill, Roosevelt and Stalin, has too many threads to its plot to be first-class melodrama, but nevertheless much of its surface action is colourful and exciting. It is also comforting proof that the Nazis can't take it. But good or bad, it is tremendously propitious. Its topicality gives powerful box-office glamour to exuberant, if unblushing, hokum. At the same time, it is well to remember that it hasn't a moment to lose. Following "Casablanca," it makes Warners the slickest title pickers in the business.

Points of Appeal.—Title, staging, thrills, romantic sentiment and terrific exploitation angles.

Here Come the Co-Eds

General F.D. - Universal. American (U). Directed by Jean Yarborough. Featuring Bud Abbott, Lou Costello and Peggy Ryan. 8,101 *feet. Release June* 25, 1945.

DIZZY and disarmingly inconsequential crazy comedy extravaganza, describing the adventures and misadventures of two daffy fellows, temporarily employed as caretakers at a fashionable girls' school. The plot is not the snappiest of the popular Abbott and Costello series, but happily the co-stars retain their form. Their inimitable and spontantous fooling, effectively interspersed with tuneful music, brings much simple enjoyment and merriment to the film's ample celluloid. Very good star comedy booking, particularly for industrial and provincial masses and the troops.

Story.—Dean Benson, a go-ahead scholar, wants to modernise Bixby College, a fashionable seminary for young ladies, but Mr. Kirkland, stuffy chairman of the board, refuses to sanction any departure from tradition. Nevertheless, Benson goes ahead and gives a scholarship to Molly, a dancing and basketball champion. Molly's two brothers, Slats and Oliver, are out of a job and Benson takes them on as temporary caretakers. Kirkland holds a mortgage on the school, and Slats and Oliver, now all old-school-tie, plan to raise enough to pay him off. Oliver meets the Masked Marvel, a giant all-in wrestler, in a thousand dollar contest and luckily wins. The money is then put on the Bixby basket-ball team at long odds. After much double-crossing by bookmakers, Bixby is victorious in the crucial match. Molly and the Dean celebrate by getting married and Oliver and Slats are hailed as heroes.

Acting.—Lou Costello improvises cleverly as Oliver, and Bud Abbott makes a capital foil as Slats. Peggy Ryan also does good work as Patty, Oliver's girl friend, and Martha O'Driscoll and Donald Cook are adequate as Molly and Benson.

Production.—The show takes some time to get into its stride, but the second half contains a number of really good new gags, including one in which Oliver finds a spiteful bivalve in his oyster soup, and another in which he plays in the Bixby basket-ball team disguised as a girl and finds himself up against a tough bunch of Amazons, every member of which is over six feet tall! These and the pleasant musical interludes—Phil Spitalny and his girls' orchestra play delightfully, and Evelyn, a new glamour girl, who is a wizard with the violin—tot up to good clean, if not uproarious, light entertainment.

Points of Appeal.—Resourceful fooling by Bud Abbott and Lou Costello, very good staging, showmanlike musical interludes and box-office stars.

Farewell My Lovely

RKO-Radio. American (A). Directed by Edward Dmytryk. Featuring Dick Powell, Claire Trevor and Anne Shirley. 8,560 *feet approximately. Release not fixed.*

HERE we have a tangled skein of crime reiterating the hectic experiences of a tough young private detective. The characterisation is very good, the dialogue is slick, much of the surface action is exciting and the camerawork is ingenious, but there is one serious omission, story clarity. In other words, it's easier to swallow than follow. Nevertheless, its hearty surface action, sex, and star values invest it with considerable mass and industrial appeal. Potential turn-up for the ninepennies.

Story.—Philip Marlowe, a tough young private detective, is engaged by "Moose" Riley, a giant ex-convict, to trace Velma, a blonde. Shortly after "Moose's" visit, Marriott, an unsavoury fellow about town, pays Marlowe to accompany him to buy back a valuable jade necklace, stolen from Mrs. Grayle, alluring wife of a wealthy man. Marlowe is knocked unconscious and Marriott is killed. Ann, Grayle's daughter by his first wife, contacts Marlowe and pleads with him to protect her father. On top of this, Jules Amthor, a quack psychiatrist and one of Mrs. Grayle's boy-friends, gets cracking and kidnaps Marlowe. Marlowe escapes, and after a while succeeds in piecing the grim happenings together and eventually he learns that Mrs. Gayle is Velma and that she had killed Marriott. A further spot of gun-play clears the air completely and Marlowe finishes up by marrying Ann.

Acting.—Dick Powell turns in a slick portrayal as the hard-boiled Marlowe, Claire Trevor puts in some good work as the homicidal yet seductive Mrs. Grayle, and Ann Shirley is adequate as Ann. Otto Kruger, Mike Mazurki, Miles Mander and Don Douglas also deserve mention.

Production.—The melodrama, told inevitably in retrospect, is packed with grim and exciting incidents, but it switches from one scene to another with such rapidity that it is impossible to keep track of the main plot. Its wild, "southpaw" type of pugilism prevents it from being another "Double Indemnity," but it nevertheless hits sufficiently hard and often to make the popular grade. The dialogue is worth the money, anyway. It's not lacking in star and title values, either.

Points of Appeal.—Crowded and exciting action, fruity sex angle, smart dialogue, tough fights, thrilling climax and title and star values.

Conflict

Warner. American (A). Directed by Curtis Bernhardt. Featuring Humphrey Bogart, Alexis Smith and Sydney Greenstreet. 7,701 *feet. Release not fixed.*

BRILLIANTLY constructed and finely acted "perfect crime" murder mystery melodrama, giving a neat and exciting psychological twist to calculated homicide. The motive for killing is admittedly as old as time, but its planning is subtle, while the methods adopted by the person, a psychiarist turned amateur sleuth, who finally nails the culprit, are even more clever. The tense drama, staged in flawless atmosphere and with faultless detail, forms the basis of a classic, yet with all popular and suspenseful thriller. It ranks equally with "Double Indemnity" and "Laura." And, in addition, the tense and stimulating subject is provided with big star values. Excellent general booking, infallible box-office stuff.

Story.—Dick Mason, a successful engineer, and his wife Katherine, have been married five years, but Dick is unable to conceal his infatuation for Evelyn, Katherines younger sister. Although the attraction is mutual, Evelyn gives Dick no encouragement. Professor Mark Hamilton, a psychiatrist friend of the family, is slightly cynical towards matrimony, but, nevertheless, feels that Dick and Katherine's marriage has been a success. Incidentally, he has a father's affection for Katherine. One day Dick is injured in a motor accident, and while confined to his room he has ideas. His leg quickly mends, but he feigns lameness and disposes of Katherine by means of a phoney car accident. Before going to her doom Katherine calls on Mark and he makes a present of a rose. Katherine's body is not found, and Dick

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REVIEWS—*continued from page 31*

keeps receiving evidence that she is alive. The strain soon begins to tell on him, and he fears that Evelyn shares his guilty secret. He toys with the idea of killing her, but subsequently changes his mind. Meanwhile, the police, secretly assisted by the now suspicious Mark, get busy. They draw the net slowly round Dick and, when he panics and returns to the scene of the crime, close it. It was one small slip which finally brought Nemesis to Dick's door.

Acting.—Humphrey Bogart contributes a masterly performance as killer Dick. The character he portrays has to take it as well as dish it out, and the agony of suspense is superbly illustrated in his acting. Rose Hobart and Alexis Smith do all that is demanded of them as Katherine and Evelyn, and Sydney Greenstreet is an additional tower of strength as Mark, the psychiatrist.

Production.—The story, which, incidentally, follows "Double Indemnity" by letting the audience in on the killing, is not only based on the well-established premise that either love or money is the motive of all murders, but gives a plausible and scientifically acceptable reason for every unexpected and suspenseful twist. It makes visible the mind of the murderer, records his fears when things go wrong and, at the same time, endors psychiatrist Mark's statement that "ev things and unholy desires are like a mali nant disease." It also smartly stresses th triangle motive by accompanying the fe tender moments of domestic sentiment wi the nostalgic strains of "Jealousy." The r strained use of music cunningly strengthe its feminine appeal. A grand psychologic thriller, it can be depended upon to ke all types of audiences on the *qui vive*.

Points of Appeal.—Clever and exciting stor excellent characterisation, resourcef direction, flawless atmosphere, grippi climax, very good dialogue, intriguing titl strong feminine angle and big star values.

SHORTS OF THE WEEK

PARAMOUNT

WHO'S WHO IN ANIMAL LAND. American (*U*). 907 *feet. Released April* 23, 1945.—Novelty animal short inasmuch as the animals appear to be talking to you. Cross-talks among the animals and songs from others go to make this an unusual and popular booking for all classes.

UNUSUAL OCCUPATIONS L3-2. American (*U*). 969 *feet. Released May* 7, 1945.—A good example of this popular series. This particular short contains some unusually interesting occupations. Very good booking.

500 HATS OF BARTHOLOMEW GUBBINS. American (*U*). 808 *feet. Released June* 25, 1945.—One of Paramount's famous "Puppetoon" series in Technicolor. This time we have a ceremonial parade in Fairyland. Very good featurette for all classes.

PACKAGE FOR JASPER. American (*U*). 728 *feet. Released June* 4, 1945.—Another of the "Puppetoon" series in which a musical scarecrow takes the honours. Very amusing short for all classes.

NO MUTTON FOR NUTHIN. American (*U*). 718 *feet. Released May* 28, 1945.—Another cartoon, this time of the "Noveltoon" series, also in Technicolor. An amusing story of a wolf who is not so clever as he thinks. Good for all classes.

CATCH 'EM AND EAT 'EM. American (*U*). 853 *feet. Released April* 9, 1945.—Interesting short dealing with all types of unusual "eats" and showing how they are caught, cooked and eaten in America. The delicacies include frogs' legs, oysters and rare shell fish. Very good filler for all classes.

YOUR PET PROBLEM. American (*U*). 823 *feet. Released June* 11, 1945.—"Speaking of Animals" series, giving reasons for keeping unusual animals as pets—*i.e.*, useful ones instead of merely ornamental ones. Among those suggested—and the reasons given—are cows and goats or horses. Interesting short for all classes.

ANVIL CHORUS GIRL. American (*U*). 645 *feet. Released June* 4, 1945.—Popeye cartoon in Technicolor. As usual, Popeye is the he-man of the piece, and this time he is involved with an Anvil girl. Extremely amusing incidents occur when the two meet, and it tots up to excellent Popeye fare for everyone.

POPULAR SCIENCE J3-3. American. 964 *feet. Released May* 21, 1945.—Good example of this series which is mainly taken up with military manœuvres, although there are other items not in military vein. Very good short.

POPULAR SCIENCE J3-4. American (*U*). 970 *feet. Released June* 18, 1945.—Very interesting short of the series. Highlight is the use of science in exterminating forest pests in Canada. Good for all audiences.

GOOD NIGHT RUSTY. American (*U*). 699 *feet. Released April* 30, 1945.—Another "Puppetoon" cartoon describing the results of "Rusty" smoking his first cigar. Amusing entertainment for all.

HER HONOUR THE MARE. American (*U*). 670 *feet. Released April* 16, 1945.—Another Popeye cartoon—this time Popeye has his four children with him. Excellent example of the series.

COLUMBIA

HEATHER AND YON. American (*A*). 1,549 *feet.*—Andy Clyde clowns his way through rough stuff and nonsense in a comic jail. Average light featurette.

BUYING A PUP. British (*U*). 1,618 *feet.*—Instructive advertisement featurette showin how to buy, rear, feed and groom a do Sound intelligent commentary.

OPEN SEASON FOR SAPS. American (*A*) 1,624 *feet.*—Crazy farce of the hotel corrid chase variety. Below average light featurett

FUR AND FEATHERS. British (*U*) 1,636 *feet.*—Attractive, entertaining Natu featurette ranging from domestic poultry to tour of the zoo.

NO DOUGH BOYS. American (*U*) 1,523 *feet.*—Typical Three Stooges slapstic and ham acrobatics in a farce of Japane spies and mistaken identity. Good light fe turette.

REISSUE

Souls at Sea

PARAMOUNT. American (*A*). *Directed Henry Hathaway. Featuring Gary Coop George Raft and Frances Dee.* 8,237 *fe Release not fixed.*

LARGE-SCALE melodrama of romanc treachery and heroism in the days of t slave-traders. Gary Cooper is excellent in t leading rôle and the supporting players a not far behind. There are plenty of names this reissue—Henry Wilcoxon, George Zucc Harry Carey have good rôles, while Geor Raft is a perfect foil for the star. The sto is good, and in our review of September 1937, we classed it as "outstanding gener booking." While perhaps not so outstandi now by reason of its age, it is still an excelle general booking and one which exhibito would do well to take and get behind in a b way.

KORDA'S GIFT TO OXFORD

U.S. Commission Has Left

Dr. H. G. Hanbury, the Senior Doctor of Oxford University, in his retiring speech, referred to the gift of £5,000 by Sir Alexander Korda for a Film and Drama Commission to U.S.A. He told the University officials that the Commission had left England.

"The film," Dr. Hanbury said, "will be a force, of a potency ever increasing in the development of the post-war world, for good or for ill.

"No need can be more acute than that of ensuring that the good shall preponderate, and the way to attain this goal is to entrust the direction of this force in the right hands.

"Sir Alexander Korda pays our University the compliment of assuming that it can aid in the future recruitment of the ideal film executive."

ENGLISH NOVEL AS NEW FILM STORY

M-G-M Schedules Comedy and Drama

A RETURN of the Hardy family series (but without Mickey Rooney), a Technicolor production of an English best-selling novel and a new musical comedy are in M-G-M's current schedule.

With Carey Wilson assigned as producer, M-G-M plans to start production in May on "Green Dolphin Street," the novel by British authoress Elizabeth Goudge, winner of the first M-G-M Annual Novel Award. John Meehan is writing the screen play, and the picture will be filmed in Technicolor.

Wilson has two other stories on his production schedule this year. They are, "The Common Sin," by Harry Ruskin, with screen play by Charles Jackson, and "The Postman Always Rings Twice," by James Cain.

Wilson is preparing to resume the Hardy series, with Mickey Rooney "written out" of the stories while he is serving in the Army.

Preparing for early production of the musical comedy "Early to Wed," M-G-M, has added Cecil Kellaway to the cast, which already includes Lucille Ball, Van Johnson, Esther Williams, Keenan Wynn and Frank Morgan. Jack Cummings will produce the picture, with Edward Buzzell directing.

When Edgar Rice Burroughs wrote the first "Tarzan" story he created one of the world's most popular fictional characters. Not until M-G-M made their first "Tarzan" picture in 1932 did these famous adventures find their scope on the screen, and in Johnny Weissmuller their best choice for the jungle superman.

With Maureen O'Sullivan as his "mate" and, later, John Sheffield as "Boy," M-G-M's "Tarzan" series went from strength to strength. "Tarzan" fans can enjoy the reissue of one of the most exciting of the series, "Tarzan's Secret Treasure," which M-G-M Trade showed on Wednesday, March 14. Richard Thorpe directed.

D.S.O. FOR BRITISH LION EMPLOYEE

Flying-Officer Jack Churchi who was a member of the accoun staff in the British Lion head offi for several years before volunte ing in the R.A.F. in 1940, has be awarded the D.S.O., it is learned.

Already holding the D.F.C Flying-Officer Churchill has w the D.S.O. for exploits in Burm nothing more of which is kno than is contained in the offici citation appearing in the *Lond Gazette*:—

This officer has completed a lar number of sorties involving long flig He has constantly displayed the highe standard of devotion to duty, and h example has been most impressive.

In January, 1945, Flying-Offic Churchill was the pilot and captain an aircraft detailed for a sortie. T operation called for a high degree skill and resolution. That success w achieved on a flight covering thousan of miles in all is a fine tribute to th officer's superb airmanship, gre captaincy and iron determination.

Leaving British Lion to join t R.A.F. as an aircraftman, he was co missioned in 1943 and received t D.F.C. last year—also for exploits whi have been kept secret.

The Cultural and Educational Value of Films

ADVERTISING EXPERT'S ADDRESS TO CINEMATURIANS

COMMENT on the film as a publicity medium with a distinctive and exclusive angle of appeal was made by J. Newton, chief executive of Osborne Peacock Co., in an address to the Society of Cinematurians, Manchester.

T. S. Dawson, who presided, said there were many parallels between the interests of the kinema Trade and the advertising profession. Both exhibitors and renters had to rely on the services of advertising experts to get "angles" on their jobs.

Before he became an executive in an advertising firm, Mr. Newton, who had been a newspaper man, was "inveigled" by Dan Fish to accept a position with First National, who, he said, "paid me a good salary and gave me a fine desk in a very fine office." As he had very little to do, and as a newspaper man had not been used to being paid for nothing, he left the film Trade. Perhaps it was a step in the wrong direction.

During the war, said Mr. Newton, the kinema Industry had shown itself to possess potentialities that had not been known before.

Films and Morals

In cultural, educational and moral directions the film could play an important part in the creation of a strong country. There was no weapon of propaganda and instruction to equal it.

Referring to a subject on which the Government wished the public to be informed, he said it was not possible to leave it to platform speakers to explain, nor to rely upon printed matter and posters to convey the Government's message. The only way to grip the imagination and to create understanding amongst the public was by a few film "flashes."

More Ads. in Kinemas

"You can portray in 'flashes' what is possible by no other means. I question if there is an advertising man in this country worth his salt who has not constantly in mind the use of films as a means of reaching the public.

"*We would all like to use films, but whether you will allow us to show them is another matter. Possibly the time may come when the kinema Industry will say: 'We do not want advertising films, only entertainment films, which the public pay to see.*"

It might be as well, he went on, if advertising films were submitted to a panel or committee, and when shown to the public, were prefaced by the announcement: "Passed by — Committee." People would then know that subjects with titles which concealed an advertising purpose, were, in fact, advertising films. The value of the film lay in the fact of it being able to arouse the most subtle reactions. That was why subjects should be carefully weighed up by a committee which should say whether particular film advertising should be allowed. Potentially the film was the strongest medium at the disposal of the advertising man.

In stimulating National Savings, film campaigns had played a very large part.

Discussing the behind-the-scenes organisation of an advertising campaign, Mr. Newton said the tendency of new advertisers was always to overspend. Advertising specialists had to keep in mind that when people spent money in advertising they wanted a profit on their expenditure. About £80,000,000 a year was spent on advertising in this country.

Getting the Ideas

Ideas for advertising themes, like ideas which were developed by scenarists, were largely a matter of "hunch." To what extent particular forms of advertising would please the public was as unpredictable as the response to the entertainment film.

C. W. Ginger (20th Century-Fox), in proposing a vote of thanks to Mr. Newton, stressed that advertising was as necessary in the film business as in any other.

"Most exhibitors are interested only in the space buyer who comes along and offers so much for the use of the screen. What about our own advertising? We need its aid! Even good films need advertising; bad films advertise themselves."

J. Stern (Anglo-American) submitted the toast, "Absent friends."

Collections for Charity

H. Woolf said that as a result of a competition which he organised to raise money to endow a cot at the Whitefield Hospital, £75 net was raised. The first prize of £5 was won by T. S. Dawson (past-president, Cinematurians). I. Jacobson won 5s.

C.T.B.F. collection amounted to £3 4s.

The A.G.M. will be held at Manchester on May 4.

Disney Representatives' British Tour

Edward J. Davis, Walt Disney's British representative, and Leon Jacobs, RKO-Radio's shorts sales manager, are making a tour of RKO-Radio's provincial branches.

During the current week they intend to visit Leeds, Newcastle and Glasgow. This will be followed by visits to Manchester, Liverpool, Cardiff and Birmingham. The trip is being undertaken at a time when Walt Disney's product in Britain is enjoying considerable success.

Birkenhead Watch Committee has transferred the licence of the Roxy from H. V. Smith to George S. Northop, and the licence of the Coliseum from J. C. Miller to H. T. Hodges.

HERE'S HEALTH

By BEN of B.N.

"HERE'S health," says Mother Riley, and certainly, if happiness means health, the old lady has done her share in making Britain an A.1 nation. There's a notable jauntiness, a joie de vivre, about a community where Mother Riley is the current week's attraction, and perhaps it's not coincidence that there are so many strained, jaded, pasty-looking faces around the West End, for it happens that we don't give West End premières to Mother Riley.

Anyhow, Mother Riley says "Here's health," and it's coming in great doses of happiness and laughter packed in celluloid wrapping and called "Old Mother Riley at Home," accompanied by another comedy riot, "Don Chicago," both being shown at the Rialto, Coventry Street, on Tuesday, April 24, and Wednesday, April 25, respectively, at 10.45.

Mother Riley, after having ventured into Society with the usual uproarious results, hilariously chased Ghosts, run riot in her Circus, exposed a Black Market racket in her rôle of Detective and joyously voyaged Overseas, now settles down to quiet domesticity in her newest adventure, "Old Mother Riley at Home." When we say "settles down" we mean she tries to settle down, but you can't imagine that energetic old girl settling anywhere for long, so off she goes on another roaring, rib-tickling riot of merriment assisted, of course, by her daughter Kitty and Freddie Forbes, Wally Patch, Richard George, Angela Barrie and Willer Neal.

The picture was directed by Oswald Mitchell for British National from an original story by the celebrated humorist, Ralph Temple.

For your second dose of tonic you will be seeing "Don Chicago," a fun racket starring that laugh racketeer, that gay gangster and gagster, Jackie Hunter, with P. S. "Monsewer" Eddie Grey, as a stalwart arm of the law and the guffaw.

Jackie Hunter, famed on stage and radio, made such an instantaneous hit with exhibitors and public in Leni Lynn's "Give Me the Stars" that we decided to star him, and, sure enough, here he is in a quick-fire comedy of Tommy guns and Tummy laughs, in which the roar of automatics is drowned by roars of glee. Jackie loosing off a quick-fire line of comedy that never misses and will set them rolling in the aisles. Jackie and Eddie are not alone in their frolic, for they are aided and abetted by such players as Wylie Watson, Claude Allister, Ellen Pollock, Joyce Heron, Charles Farrell and Cyril Smith.

Maclean Rogers directed this screen version of C. E. Bechhofer Robert's story of American gangsters in London.

And so, if you are suffering from war strain or box-office blues, old Doctor Riley prescribes this double dose of health-giving happiness, "Old Mother Riley at Home" and "Don Chicago."

Better make your arrangements with Anglo-American, the dispensers, to sample these gloom-dispellers, these newest box-office tonics and business pick-me-ups.

[ADVT.]

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AND

RAY NOBLE AND ORCHESTRA

HARRY OWENS AND HIS HAWAIIANS

WITH GUEST STAR

ROY ROGERS KING OF THE COWBOYS

A *Republic* PICTURE

Lake Placid Serenade

A *Republic* PICTURE

Happy, cosy, and delightfully Christmasy ice-rink musical extravaganza . . . capital light booking for all classes and the family in particular . . . irresistible escapist angle.

Kinematograph Weekly.

Trick Shots in the New Coward Film

"BRIEF ENCOUNTER"

AN interesting trick shot with a three-sided dressing-table mirror was devised last week by Director David Lean for "Brief Encounter," the Noel Coward-Cineguild production being made at Denham.

In the scene Laura Jesson (Celia Johnson) was going through a turmoil of emotions. She is in love with Alec Harvey (Trevor Howard), a young doctor, and it is not easy for her to hide this from her husband. David Lean wanted to emphasise the fact that Laura is being troubled by her conscience.

He stood a mirror in front of the camera, which was facing the back of Miss Johnson's head. By shooting through this mirror the "shot" contained views of Miss Johnson reflected in the various mirrors at a number of different angles. This accentuated the emotional stress.

Bob Krasker, lighting, and Bunny Francke, camera operator, helped in planning a shot which called for double exposure. In one half of the shot Laura is seen sitting in an arm-chair in the lounge of her home reminiscing. The subway at Milford Junction appears on the other side of the shot, showing Laura and Alec in each other's arms.

TO-MORROW WILL SEE A "GREAT DAY"!

RKO-RADIO'S new British feature, "Great Day," will be Trade shown to-morrow and will start its West End run at the Empire.

This Eric Portman and Flora Robson co-starring picture is to be presented to the Trade at Studio One at 10.30 a.m.

"Great Day" is the most important subject made by RKO-Radio in this country. Adapted from the original play by Lesley Storm, it deals with the dramatic and romantic affairs of a socially prominent but penniless middle-aged couple and their young and beautiful daughter.

Sheila Sim is cast as the daughter with Walter Fitzgerald as the middle-aged farmer and Philip Friend as rivals.

Marjorie Rhodes, Isabel Jeans and Maire O'Neill are other members of the fine cast assembled by Producer Victor Hanbury. Lance Comfort directed.

KINEMAS CHANGE HANDS

Two Midland exhibitors now control the Tivoli and Empire, Hednesford, Staffs, formerly owned by Frank Williams. They are "Jack" Griffiths and George Coburn. For the purpose of controlling these two houses they have formed the "C. and G." Cinema Company, with registered offices at the Tivoli, Hednesford.

George Formby and Hilda Munday in I DIDN'T DO IT, forthcoming Columbia presentation, recently completed for Columbia British at Islington, directed by Marcel Varnel

TECHNICOLOR EFFECTS PROBLEMS IN "MEN OF TWO WORLDS"

THE "Men of Two Worlds" unit is still on the Litu village set on Stage 5 at Denham, where Thorold Dickinson is directing this story of the fight against the sleeping sickness in East Africa. Filming in Technicolor creates problems, and John Bridge, Technicolor expert, told me that the colour expert sees the story as a gradation of "hues," building up to the "strongest" at the dramatic points in the action. In "Men of Two Worlds," the colour builds up through the tense "challenge" scene to a crescendo in the tribal dance sequence.

In order to obtain good colours for reproduction, thousands of yards of material for the cast have been specially dyed at the studios to the necessary shades. This was supervised by Joan Bridge and Bob Henderson.

African Scene

Shooting last week concentrated on the scenes in which the District Commissioner (Eric Portman) challenges Magole (Orlando Martins), who has frightened the villagers into refusing to leave the tsetse-infested region and move to the new settlement prepared for them. The D.C. tries to prove to them that they must do so for their own good.

Director Thorold Dickinson has got into these shots a sense of mental conflict and of the problem of persuading a fear-ridden people to flout superstition.

The native cast in the village scenes, headed by the chief (Sam Blake), are acting exceptionally well.

"Blithe Spirit"

The G.F.D. release date of Noel Coward's "Blythe Spirit," a Noel Coward-Cineguild Technicolor production for Two Cities, has been changed from May 28 to May 14.

This comedy offering, which stars Rex Harrison, Constance Cummings, Kay Hammond and Margaret Rutherford, acclaimed as Coward's wittiest comedy. Its novel treatment by David Lean, director, Anthony Havelock-Allan, associate producer, and Ronald Neame in charge of photography, promises to have wide appeal.

A Row—and "The Rake" Makes Progres

GODFREY TEARLE IL

A "BLAZING" scene betw husband a[illegible] was chief event in l[illegible]ek's shoot on "The Rake's [illegible]tess," s arr Rex Harrison and Lilli Pal under Sidney Gil[illegible]s direction Shepherd's Bush S[illegible]dios.

Lilli Palmer pl[illegible]s the girl enters into a marr[illegible]e of conv ence with an unscrupulous boy, Vivian Kenway (Rex Ha son). In one of the impor scenes of the film, Lilli was gi the opportunity to display emotional acting ability, in wh she reveals how her husband played her false, even in the b ness contract of their marriage.

Characterisation has been keynote of recent filming. Link scenes between the Rake's deavours and escapades were at the house of Col. Kenway (G frey Tearle).

The unit was concerned at Tearle's indisposition at the of the week.

John Harlow discusses a scene for British National's new Sexton Blake story, with David Farrar, Billy Howard and Cyril Smith

EDWARDIAN SLUMS REBUILT FOR TWO CITIES "CARNIVAL"

A TYPICAL Edwardian slum terrace is built on Stage 6 at Denham, where the Two Cities "Carnival" unit, with Stanley Haynes directing, has been shooting for the past week.

Narrow pavements with steep stone steps lead up to the front doors. Peering through the railings, one can see the semi-basements and the front parlours. In one corner children dance to a barrel organ.

Into this scene drives a cabby flourishing his whip as he draws up at one of the modest dwellings. Inside, Jenny Pearl (later seen grown up, played by Sally Gray) has just been born, and her respectable aunts from Clapham, Aunt Fanny (Amy Veness), Aunt Alice (Margaret Withers and Aunt Mary (Amy Dalby) have come see their niece.

Some unusual [illegible]ge shots made on this s[illegible]'s shooting.

The following [illegible]ing lady of Jenny, now a [illegible] arriving dancer at the Ori[illegible]mpanied with the milk, [illegible] strange young [illegible]man (Mic Wilding).

Lighting for [illegible] early mor scene was care[illegible]y rehearse Guy Green, [illegible]ctor of p graphy, who wo[illegible] on the cran some time with [illegible]anley Hayn

Harold Jones, [illegible] Columbia's L office, wishes to [illegible]nk all the f in the Trade wh[illegible]have sent gre for his silver wed[illegible].

Three Hundred Extras in Tyburn Scenes for "The Wicked Lady"

LESLIE ARLISS, with assistant Dougie Pierce, has been handling a crowd of more than 300 extras at Shepherd's Bush for the Tyburn hanging sequence in the Gainsborough period romance, "The Wicked Lady," which R. J. Minney is producing with Maurice Ostrer as executive producer.

Lighting of this large set, with its sky and landscape backing, has been done by Jack Cox and floor electrician Chas. Hillyer. Lighting experts agree that there is no more difficult task than to assess the degree of lighting necessary for correct perspective on such a backing.

Cox, who worked on "Madonna of the Seven Moons," has one of the few daylighting jobs of the film, as much of the action takes place at night, or indoors.

In addition to the extras, a number of animals, including horses, donkeys and dogs, added to the organised confusion on the set. A Skelton coach took Margaret Lockwood and Patricia Roc through the crowd to see the hanging of James Mason on Tyburn Tree. In accordance with the custom of the period, James Mason (as Captain Jackson) rode to his execution dressed in the height of fashion.

LIFE IN WEST RIDING

Because of its suitable position, Halifax (Yorkshire) has been chosen for the location of a picture which Green Park studios is making for the British Council. The film will be 2,000 ft. in length, the script for which has been written by Phyllis Bentley, the noted Yorkshire authoress, who has based the stories of many of her books on life in West Riding.

A Halifax family have been chosen to appear in the film. The story of "The West Riding" will centre round their lives—at work in the woollen mill and at play on the Yorkshire Moors, the Brönte country. Shots of the Yorkshire Dale country will appear in the film, and extracts from "The Messiah" will be sung by a West Riding church choir.

Ken Annakin, who has directed a number of films for the British Council, has been assigned to direct.

An example of the high standard of quality set by British studio still departments nowadays. Wilfred Newton took this still for the Noel Coward picture BLITHE SPIRIT (G.F.D.) which was produced at Denham, and which is now showing at the Odeon, Leceister Square

"BEWARE OF PITY" GOES AHEAD AT ISLINGTON STUDIOS

PROGRESS is being maintained at Islington on the Two Cities production of the film version of Stefan Zweig's novel, "Beware of Pity," starring Lilli Palmer, Albert Lieven, Gladys Cooper and Sir Cedric Hardwicke. It is being directed by Maurice Elvey, with W. P. Lipscomb producing in association with Maurice Elvey.

Gerard Kempinski has joined the cast as the Mayor of Kekesfalva.

Shooting during the early part of last week concerned Toni (Albert Lieven) and the Baron Kekesfalva (Ernest Thesiger) in a sequence in Toni's quarters in the barracks. Here, Derick Williams, director of photography, was able to intensify the psychological pressure exerted by the Baron (father of Edith, who is in love with Toni) over the younger man by the clever use of lighting. Close-ups of the principals by cameraman McLeod added much authenticity to the emotional scene.

Gay Bohemian Scene

Later in the week the unit moved to Stage 1 for work on a Bohemian Pattisseri. Here, on a composite set 60 ft. by 25 ft., representing the exterior of the café, bright with striped awning, boxed flowers and shrubs, and rough plaster walls, the camera tracked into the café itself. A Continental billiard table with no pockets was in the centre of the room. The set was authentic in every detail.

The action involved Albert Lieven, David Ward, Emrys Jones, Ronald Miller and Gerard Kempinski. In the scene, Toni denies a statement made by the Mayor, which, despite his denial, is true.

"Blimp" Opens in New York

At the height of the controversy over British pictures which are not shown in America the Archers has two productions showing in New York.

On Friday, March 23, "The Silver Fleet" opened at the World Theatre, and on Thursday, March 29, "The Life and Death of Colonel Blimp" opened at the Gotham.

Both films were awarded four stars by the *New York Daily News'* critic.

Michael Powell, who is in New York, will be joined by Emeric Pressburger shortly. This is their first visit to the States since they made "49th Parallel."

SWITCHING "WALTZ TIME" SETS FOR SEXTON BLAKE FILM

IMMEDIATELY following the Easter holidays, interiors started on British National's new Sexton Blake adventure, with David Farrar, Julien Mitchell, Dennis Arundel, Cyril Smith, Pat Curwen, Paul Croft, Ferdi Mayne and Charles Hersee.

The previous week, the sinister set of the interior of a mortuary had been a smiling Austrian mountainside where sheep roamed and Tauber sang shepherd songs for "Waltz Time."

Over the week-end a crew of workmen removed a few of the "Alps" under the direction of Tom Seddon, deputy for Art Director Wilfred Arnold, who is now rapidly recovering from an emergency operation, and changed the appearance of an alpine chalet to that of a mortuary out on the bleak Cornish moors.

The change is startling, and will save some hundreds of pounds in set building, for where such advance planning can be arranged, much waste in materials and labour can be eliminated.

"Query" Starts Soon

"Query," a screen version of "Seamark's" short story, goes on the floor in about two weeks' time, so that "Blake" and "Query" will be in production at the same time, "Blake" ending and "Query" just beginning.

Before the conclusion of the latter, Vernon Sewell will be moving in to start his new story, set in Paris towards the end of the last century.

Two new subjects, "Don Chicago" and "Old Mother Riley at Home," are scheduled for trade showing later in April.

FLANAGAN AND ALLEN ON "THE DAILY POST"

Newspaper Comedy at Ealing

BUSY scenes in a newspaper office opened the week's shooting on the new Flanagan and Allen film, "Here Comes the Sun," which John Baxter is producing and directing at Ealing Studios. For authenticity in sets, art director Duncan Sutherland made his designs from actual Fleet Street offices.

Bud is the sports correspondent of the *Daily Post*. He finds time to flirt with Helen (Elsa Tee), a pretty feature writer. She tells him that the newspaper has been taken over by Bradshaw (Joss Ambler), who is a very disagreeable individual.

His first action as boss is to sack Helen. Bud, going to protest, is confronted by Bradshaw's lawyer, Poskett (Walter Roy). Bradshaw fires Bud and threatens to prosecute him for fraudulently collaborating with a postmaster in sending off ante-timed telegrams to bookmakers.

Bud, in his indignation, starts a fight. It was short-lived, but lively while it lasted.

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RKO-Radio Ready to Launch Big Five

Bob Woolf, Managing-Director of RKO-Radio, David E. Griffith, International Pictures British representative, receive news from America of the new deal signed between the two organisations which gives RKO Radio the distribution of four new International productions

EARLY WEST END PRESENTATION

FIVE of RKO-Radio's top-class productions will be presented in the West End in the near future. They include Samuel Goldwyn's Bob Hope Technicolor "hit," "The Princess and the Pirate," and the latest Disney feature "The Three Caballeros."

The Goldwyn picture is likely to start its West End run in early May. The film has already been welcomed as a first rate box-office proposition. Virginia Gilmore, Victor McLaglen, Walter Slezak and Walter Brennan support the inimitable Hope.

The New Disney

Walt Disney's newest feature, "The Three Caballeros," is to have its European premiere in London during early May. The Disney picture is claimed to be the first to blend live-action and cartoon in the same frame of film. It is a brilliant musical in Tecnicolor. It has the three strikingly successful character creations, notably Donald Duck, Jose Carioca, and Panchito, the Fighting Cock, in the title rôles. Aurora Miranda heads the live cast. News from America tells of terrific box-office records being created by "The Three Cabelleros" on its initial runs.

British Subject

The third film, "Great Day," will be Trade shown on Friday, when it will also start a West End season at the Empire. "Great Day" is described as the most important film made in Britain by RKO-Radio, and has Eric Portman and Flora Robson co-starred heading a cast which includes Sheila Sim, Walter Fitzgerald, Isabel Jeans, Philip Friend and Marjorie Rhodes. A fine emotional romantic drama, the new subject is scheduled for Trade presentation at Studio One, on Friday, April 13, at 10.30 a.m

Powell as 'Tec

One of the most important features on RKO-Radio's current programme, "Farewell My Lovely," features Dick Powell in a straight rôle as a tough, dynamic detective, co-starred with Claire Trevor and Anne Shirley. The picture, which is reviewed in this issue, is at Studio One, and is expected to have a West End presentation almost immediately afterwards. It is claimed by RKO-Radio that "Farewell My Lovely" is in the same box-office classification as the record-breaking "The Woman in the Window."

RKO-Radio is also planning for an early London screening of "Experiment Perilous," the brilliant new Hedy Lamarr, Paul Lukas and George Brent co-starring vehicle. The first print of this film is now in Britain and is said to match up in every way to the colourful claims made for it by Bob Wolff, managing director of RKO-Radio, when he returned recently from America. The Trade screening will be announced shortly.

MONOGRAM'S LATEST FOR PATHE RELEASE

New productions are on the way from Monogram for early Trade showing by Pathe.

"Forever Yours," formerly titled "They Shall Have Faith," stars Gale Storm with a good supporting cast which includes Sir Aubrey Smith, Conrad Nagel, Mary Boland, Frank Craven and Johnny Downs.

"Dillinger," Monogram's melodrama based on the life story of the nortorious American gangster, is also on the completed list. Laurence Tierney plays the title rôle, and Edmund Lowe and Anne Jeffreys have strong supporting parts.

A comedy thriller, "There Goes Kelly," has a story that revolves around a series of mysterious murders in a broadcasting studio, and gives Jackie Moron, Wanda McKay and Sidney Miller opportunities in a tangle of mystery, songs and comedy.

Two more pictures starring the East Side Kids have been completed. Leo Gorcey Huntz Hall and Billy Benedict become involved in a dockside mystery in "Docks of New York," and in "The County Fair" the gang visit the country.

There is a strong feminine interest in "Fashion Model," a drama about the lives of the models in a fashionable business house. Robert Lowery, Marjorie Weaver and Tim Ryan have the leading rôles.

"G.I. Honeymoon," starring Gale Storm in a comedy that follows the traditional British type of farce, includes Peter Cookson and Arline Judge in the cast.

Pathe's Exclusives

Pathé Gazette secured an exclusive story on the forthcoming San Francisco Conference in Monday's issue. Mr. Attlee, Deputy Prime Minister, gave a camera interview and commented on the Conference.

"Delightfully Dangerous," the U.A. film reviewed in last week's KINE., was incorrectly described as having a "U" certificate, whereas it should have been "A."

Helen Walker and Fred MacMurray in MURDER, HE SAYS (Paramount)

PARAMOUNT PLANS HORROR AND LAUGHTER FILMS

Lamour and Cordova Together

A BLEND of horror and laughter is evident in Paramount's forthcoming production plans. Betty Hutton will appear with Robert Benchley in "The Stork Club," and Dorothy Lamour and newcomer Arturo de Cordova have been cast together in "Masquerade in Mexico."

Following the trend toward psychological mystery films, producers Bill Pine and Bill Thomas have bought the picture rights of "Nightmare," by Cornell Woolrich, author of "Phantom Lady," "Black Angel" and other murder novels.

The story has been purchased because of the fine acting performance by Byron Barr in "Follow that Woman," who, the producers feel, will make a suitable lead for "Nightmare." He will be cast as a young man, whose interest in hypnotism involves him in a murder.

Barr made his first success as the jealous youth in "Double Indemnity."

William Gargan will play the other male role in this large budget production.

Ladd and Lake

Alan Ladd and Veronica Lake, the team in "This Gun for Hire," are the stars of "The Blue Dahlia." This is Raymond Chandler's first original screen story in which William Bendix plays a top rôle. George Marshall directs.

"The Blue Dahlia" is a love story with a murder mystery. Chandler did a great job on the screen play of "Double Indemnity," on which he collaborated with Billy Wilder.

Ladd portrays a returned army flyer, whose wife's murder involves him in a series of romantic and dramatic complications with Veronica Lake. Bendix has the rôle of Ladd's former co-pilot who suffers from amnesia. John Houseman is the producer.

Robert Benchley has been cast in B. G. DeSylva's forthcoming production "The Stork Club," which will also star Betty Hutton and Barry Fitzgerald. Benchley will play Fitzgerald's lawyer.

Diana Smirnova, character actress and a former favourite of the Russian theatre, has been cast in Paramount's "Masquerade in Mexico," with Dorothy Lamour and Arturo de Cordova.

Mme. Smirnova is playing an artist's wife. Before going to Hollywood she was a Broadway actress and concert dancer.

Night Club Story

Julie Bishop has started rehearsals for her singing-dancing-dramatic rôle in Hal Wallis' current picture, "You Came Along," which stars Lizabeth Scott, Robert Cummings, Don de Fore and Charles Drake.

Miss Bishop plays the rôle of a night club entertainer who appears in a stage show for a bond-sale rally. She sings "Kiss the Boys Goodbye" and does a tap dance, backed by a line of exotic chorus girls.

Working on the same set with Julie Bishop will be her husband, Col. C. A. Shoop, holder of the D.F.C. for his photo reconnaissance work on "D"-day in France. Col. Shoop is technical director on the flying sequences of the picture.

Seven Dances

Seven dance specialities have been set for a theatre sequence in "Cross My Heart," co-starring Betty Hutton and Sonny Tufts. John Barry will direct.

The dancers are all from the studio contract roster, and include Olga San Juan, Latin dancer who was in the Technicolor short, "Bonnie Cabera," Albert Kuiz, Ricky Riccardi, Gene Ashley, Frederic Nay, June Harris and Lucy Knoch, the latter pair doing an acrobatic act.

Borzage to British Lion

Frank Borzage has been signed by Republic to a long-term contract and will report at the studios immediately.

One of the foremost directors in the Industry, Frank Borzage, has been connected with films since 1913, since when he has been responsible for many outstanding box-office successes. His forthcoming Republic productions will be released by British Lion.

Paul Guilfoyle, Richard Dix and Janis Carter in THE MARKED MAN (Columbia)

MUSIC AND MYSTERY IN COLUMBIA LINE-UP

Topicality of Current Offerings

THE line-up of Trade show offerings which Columbia is presenting at Studio One, starting on Tuesday, April 17, is described as one of the most striking the company has offered during the past few months. To its strong star values is to be added the powerful topical element of headline story themes.

Music plays a strong part in the programme, and mystery is present in the guise of action-filled drama—two diverse elements of entertainment stream-lined to meet to-day's audience demand.

The following is the schedule of presentations, each of which takes place at 10.45 a.m. at Studio One.

Tuesday, April 17, **Meet Miss Bobby Socks:** Bob Crosby.
Wednesday, April 18, **Sergeant Mike:** Larry Parks.
Thursday, April 19, **The Unwritten Code:** Ann Savage.
Friday, April 20, **Let's Go Steady:** Pat Parrish.
Tuesday, April 24, **Tahiti Nights:** Jinx Falkenburg.
Wednesday, April 25, **The Missing Juror:** Janis Carter.
Thursday, April 26, **The Marked Man:** Richard Dix.

The opening picture of the group, "Meet Miss Bobby Socks," is a typical instance of cashing in on the headlines.

Bobby Socks is an adolescent girl who swoons over crooners. The crooner in this case is Bob Crosby, and the hit numbers which he has been given are certain to please the younger elements of every audience, while the zestful, youthful adventures of the Bobby Socks jive-fans will hold the older elements vastly entertained.

Jive Fans Jest

The story tells how a crooner returns from the Army confident that an unknown admirer has a big radio engagement awaiting him—only to discover he has had his leg pulled by a too-zestful Bobby Socks. But her elder sister attracts him, and the engagement really comes about, thanks to some "aisle-swooning" by the youthful fan's friends. Just to show that even a Bobby Socks can be rational, we are given more than a glimpse of a youthful night show organised by parents to give their children healthy outlets for their high spirits.

Lynn Merrick and Louise Erickson top the popular supporting cast.

Dog Drama

Everyone nowadays is a dog lover, and "Sergeant Mike," drama of the U.S. Army war dogs, it is claimed, will hold everyone entranced with its depiction of canine sagacity and bravery. Larry Parks is the hero of this swift, thrill-filled story, which adds strong human interest—and love—to its other appealing ingredients.

P. of W. Thrills

What goes on behind the barbed wire of the P. of W. camps for Nazis in the U.S.A.? In "The Unwritten Code," Columbia, taking another story from the news, gives the low-down on life in the big cages. Ann Savage, Tom Neal and Roland Varno are the stars of a gripping story which tells how an escaped Nazi poses as a British officer, and of the thrilling adventures which ensue, both in prison camp and for the favours of a pretty nurse in hospital, when the fake tries to stage a big prison break.

Youth and Swing

Swing, laughs, gaiety and youthful high-spirits are the hall-marks of "Let's Go Steady," story of the song-writing racket and of a trio of youngsters who, in self-defence, start their own Tin Pan Alley!

Hot rhythm and lilting jive are, of course, the natural concomitants of such a theme, and they are here in full measure, with Pat Parrish, Jackie Moran and exuberant June Preisser taking care of the high-spirited leading rôles. In a story said to be packed with incident and melody, they give of their best in scenes which show youth making good despite all difficulties, and, of course, there is more than a touch of love romance present throughout the high-geared proceedings.

Love and Rhythm

Jinx Falkenburg is now one of the outstanding new stars on the Columbia rota. The studio's confidence in her is well rewarded in "Tahiti Nights," a gay, colourful story of love and rhythm on a Hawaiian island.

To a succession of romantic, tune-filled and lively comedy situations, the picture tells how a "native" band leader returns from civilisation to his birthplace, only to find he has been betrothed by his parents to a princess playmate of childhood days. He meets another girl—and it won't surprise anyone to discover that she is the princess incognito, but there is plenty more to this breezy, tune-laden picture than that. Dave O'Brien, Mary Treen and Florence Bates have the top spots in support of Jinx Falkenburg.

The Dead Jurors

Two powerful dramas conclude this striking new group. The first is "The Missing Juror," a thriller telling of a reporter's quest to discover why six members of a jury which wrongly sent a man to his death have been found dead, of his encounter with the only woman juror, of another death, and of the reporter's own peril at the hands of an unknown would-be-killer in a Turkish bath.

Jim Bannon and Janis Carter head the strong cast of popular favourites.

Dix in Thrills

Richard Dix has a rôle after his own heart—and after that of his admirers—in "The Marked Man," a holding, human-interest story of a down-and-out who poses as a missing heir and who finds himself hunted by two brothers who think he is the man who "framed" their father. It is a gripping yarn, full of tense situations and strong highlights, and is enacted by a supporting cast which is topped by Janis Carter, who supplies the romance, and which includes Porter Hall and Paul Guilfoyle in important character studies.

Belfast Council Waives Birch Prosecution

ACCEPTS APOLOGY

BELFAST CORPORATION has "snubbed" the Police Committee, the controlling authority for entertainment licences. The Committee again recommended that G. L. Birch, of the Royal Hippodrome, be prosecuted for having run a charity show without a licence.

The Corporation decided that as an apology has been made by Mr. Birch they would not prosecute.

In the meantime, church halls which have been refused Sunday entertainment licences under the 1934 Local Government Act of Northern Ireland decided to exercise their right to appeal to the Belfast Recorder's Court and have briefed counsel. The Sabbath Day Vigilance Committee has briefed counsel to oppose the appeal.

IRISH TEACHERS BLAME FILMS

250,000 Characters Damaged!

At the annual congress of the Irish National Teachers' Organisation, a resolution was passed demanding legislation to curtail indiscriminate attendance of juveniles at kinemas, and requesting the Eire Government to have all films classified to ensure that children will be permitted only to attend those certified as suitable for them, and to exclude children from all films at unsuitable times.

Since the congress had asked, 12 years ago, for the curtailing of indiscriminate attendance of children at films, J. O'Hagan, Dublin, said it was estimated that over 250,000 children had had irreparable damage done to their characters.

F. Courell (Ballina) said that the majority of the films shown in Ireland were not fit for children.

Obituary

E. S. ROBERTS

Architect and Director

By the death of Major Ernest S. Roberts, L.R.I.B.A., aged 54, the Midlands have lost a man who had been identified with kinemas for the past quarter of a century.

Best known as the architect of nearly a hundred kinemas in the Midlands and elsewhere, in more recent years he became a member of the boards of directors of various kinema companies.

He was associated with Capt. S. W. Clift on the directorate of several houses on the Clifton circuit.

Major Roberts, who lived at Ashberry House, Coten End, Warwick, had been in ill-health since he was released from Army duties with the R.E. towards the end of 1943. He died in the Queen Elizabeth Hospital, Birmingham, on March 20. He leaves a widow and two sons.

VICTORY SHOWS TILL MIDNIGHT

Concerned by the probability that large crowds may assemble in the streets until late at night in "Peace Week," the St. Helens (Lancs) authorities have under consideration a suggestion that the restrictions on the closing hours of kinemas and dance halls should be waived during that period. It is proposed that film shows should be continued until midnight in order to take people off the streets.

"GASLIGHT" IN SYDNEY

Grimsborough's "Fanny by Gaslight" opened recently at the Embassy Theatre, Sydney. The first week's box-office receipts surpassed all figure reached at that theatre. On Easter Monday, "Fanny by Gaslight" established a record for a single day's takings at that theatre.

SOUND SYSTEM RCA

The "KINE." Company of Showmen presents

SHOWMANSHIP

Edited by "THE SHOWMAN"

SOME manager friends are unfortunate in having to make do with small vestibules, where licensing regulations prevent them from putting up large displays. Many of them think this restrictive space an insuperable obstacle for adequate advertising.

That is not the case.

If you can't advertise near your house front—find other means of telling the public about your show.

There are many ways of doing this and it rests with the individual manager to decide which are the most suitable for his business.

In some places shop tie-ups are the best; in other cases Press advertisements plus free editorial space, which can be obtained in most local papers even in these days of paper restrictions. Street parades and posters around the town, particularly the 'bus stops, shopping centres and railway stations, are other stock methods of publicity.

It doesn't matter which type of publicity you select. What is important is that you should tackle it with enthusiasm and keep on plugging away at it.

*

TWO big stunts have been put over by showmen this week.

In his large-scale display for "Three is a Family," Manager H. Randell has recalled some of the elaborate schemes of pre-war days. But it is the originality of the idea which merits full marks.

Look at the exploitation of "Winged Victory" by Manager Benny Goodman and G.-B. Divisional Publicity Manager Norman Craig. It's not every showman who can "borrow" a Flying Fortress to christen—but it is an example of what can be done.

These "big" stunts can only be put over by the alert showman.

Circuit publicity chiefs and renters' publicity offices are ready to co-operate.

A word of warning. When planning your "big" stunt, make sure you will not be infringing any local regulations.

Pathe's Publicity

EVERY possible aid to showmen has been considered by Pathé in preparing a publicity campaign for "The Man From Morocco," starring Anton Walbrook, which has now finished its pre-release run at the Warner Theatre, Leicester Square.

Realising that live showmen build their publicity campaigns around foyer and window lay-outs, Pathé have designed a number of multi-colour standing displays to cover many exploitation angles.

In addition, mounted and unmounted portraits of the stars, a 12-ft. banner and a full colour quad poster are available for the "routine" aspects of the campaign.

In order to build up star and story values of the pictures, an eight-page souvenir booklet for sale at one penny, printed in photogravure, has been published by the Fan Fare Series. This booklet is just what the showman needs to add interest to his foyer displays.

Co-operation will be given to exhibitors by Pathé's exploitation department in order to give this, one of Associated British's biggest productions, a publicity drive throughout the country.

No Stars But—

ADMITTEDLY the star system is still the backbone of the Industry, but while a star is an asset, the lack of one need not be a drawback, a fact that has been practically demonstrated by G.-B. managers in connection with 20th Century's "Winged Victory."

G.-B.'s exploitation department worked out the broad scheme of the campaign, leaving it to managers to use their own initiative according to local require-

The idea was to foster Anglo-American friendship, and to this end U.S. Special Service Officers have co-operated.

In some areas a successful stunt has been to present American Forces stationed locally with relics of important "blitzed" buildings in the town.

Mayors hand over the mementoes, which will be sent to America for preservation at civic centres; scrolls were presented with the souvenirs.

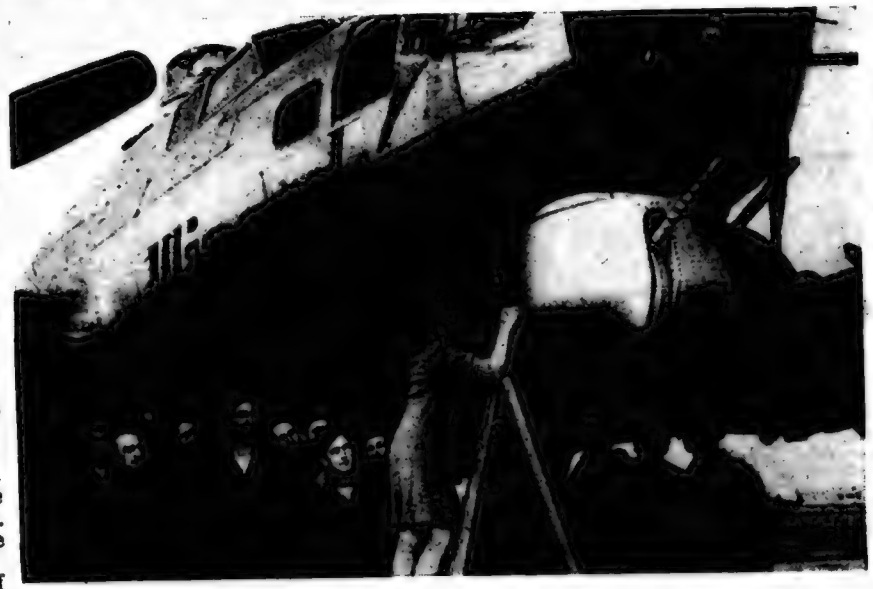
—Exploitation Did It!

WHEN the picture was at the Tivoli, Strand, the G.-B. Exploitation Department organised a birthday party for the Eighth Army Air Force.

Norman Craig, divisional publicity manager in the North-West, and Benny Goodman, manager of the Trocadero, Liverpool, put over a similar campaign, culminating in the christening of a Flying Fortress "Winged Victory."

The ceremony received illustrated editorial publicity in the local Press and in the Service papers.

Results to date show that "Winged Victory" has played to exceptional business during its run.



Spectacular exploitation for WINGED VICTORY (20th-Fox). Manager Benny Goodman and Divisional Publicity Manager Norman Craig arranged the christening of a Flying Fortress at Liverpool, as part of G.-B.'s nation wide campaign to exploit the film

Some Odd Stars

BRITISH National's "Give Me the Stars" lent itself to novel publicity by Manager T. Toole at the Criterion, Dudley.

A showcard in his foyer carried the title, "Give Me the Stars." Below it were portraits of the Big Three.

The opposite side of the display exploited the second feature, "Nothing But Trouble" (M-G-M). It read: "Nothing But Trouble for these stars."

Below were the pictures of Hitler, Mus and company.

Planting the Seed

MANAGER W. J. Joy, of the Ri Gateshead, put over some go shop tie-ups for the showing "Dragon Seed" (M-G-M).

A grocer carried the poster: "F your Easter egg, have Dragon See (not rationed)."

A seed merchant displayed "Pla your seed potatoes on Good Friday, b remember 'Dragon Seed,' showing the Ritz."

A tobacconist: "We sell all t popular brands of cigarettes, but n 'Dragon Seed.'"

A florist: "These beautiful flowe were not grown from 'Dragon Seed.'"

In the kinema foyer, Manager Joy p up a large poster. Other material i cluded appeals for the Aid to Chi Fund.

Let Melody In

A SHOP-WINDOW display was principal item in Capt. Hen Kerr's campaign to publicise "Melo Inn" (Paramount) at the East She Odeon-Empire.

A radio dealer readily placed h window at the manager's disposal, a a triple folding board, measuring 12 wide by 8 ft. high, was prepared.

The centre section carried a picture the exterior of the inn, with tiled ro and surrounding foliage. Peeping o the roof were cut-outs of Dorot Lamour and Dick Powell, and behi was one of Victor Moore, carrying radio receiver.

A poster read: "Take your wirele to . . . . Radio Service and let Melo In(n)."

Improving the Pay-Box

VISITING a suburban kinema r cently, I was impressed by the im proved appearance of the pay-b surround and remarked upon it to t manager.

"I didn't like the paper frame which used to be there," he replied. I got a sign-writer to replace it with painted work, showing the prices. think it was worth the cost."

It certainly was. The glossy paint pay-box front looked most attractive. consider it was money well spent.

Mr. and Mrs. Wilson

WHEN "Wilson" (20th-Fox) w given a pre-view at the Kri (Odeon), Southampton, Manager Arth New invited a number of local peop named Wilson to see the show.

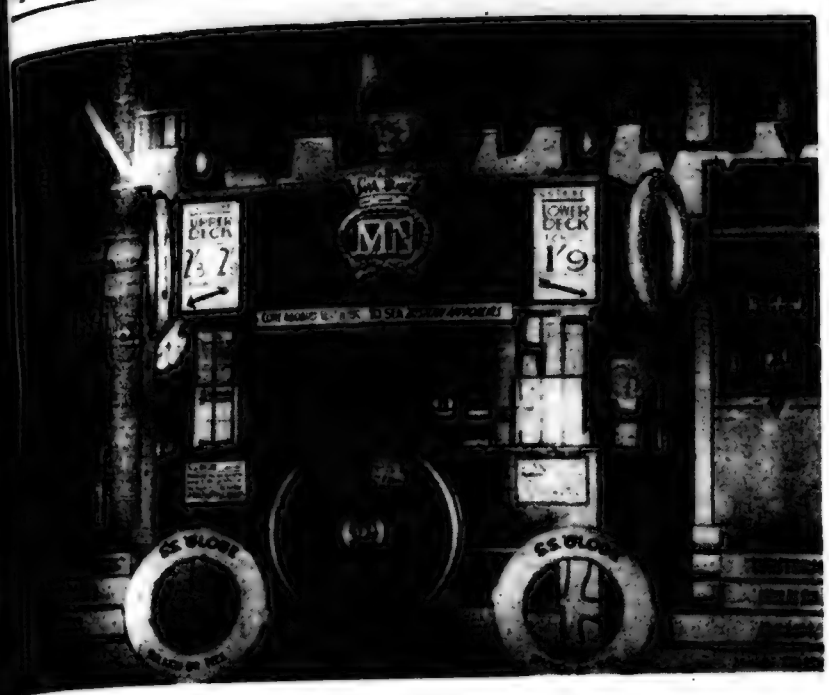
A bright idea!

Other guests included members of t corporation and leading town-people together with members of the Uni States Forces and the American R Cross.

Pianoforte Prelude

PIANO music was featured in "L Story" (Eagle-Lion), so Manag R. C. Overs, of the Friars (Odeo Canterbury, decided to use piano mu as one of his ways to advertise the fil

The idea was good, and what's mo I like the way he carried it out.



The foyer of the Globe, Stockton, gives a nautical touch for WESTERN APPROACHES by Manager A. Evans. And (Right)—a front-of-the-house display by H. Randell, of the Gaumont Globe, Acton, which tells its own story.

A young R.A. pianist offered his services, and during an interval he gave a recital, featuring the "Cornish Rhapsody." The grand piano was placed on the stage. After the first few bars of music the lights dimmed and pictures of Cornish scenery, taken in Dufaycolor, were shown on the screen. The performance was very effective.

Front Page Spread

FRONT-PAGE newspaper publicity is usually difficult to obtain, but for "Frenchman's Creek" (Paramount) Manager G. Saunderson, of the Odeon, Southend, obtained the whole front page of the *Southend-on-Sea and County Pictorial*.

The page carried a single block spread. The subject matter was a large portrait of the stars in a fancy frame, at the base of the frame was a "scroll" section, giving the title and playdate of the film. Mr. Saunderson designed the display himself.

In addition, a 75-ft. banner was flown in the Town Centre by the 'bus route panel. To round off this stunt, Manager Saunderson arranged a number of artistic shop-window displays.

Using a "Flasher"

POSTER material alone does not always catch the public's eye. I am strongly in favour of the use of moving paper display—something which moves and so never fails to excite curiosity. But this form of advertising is difficult and more expensive to use in war time.

Manager Hall, of the Opera House, Coventry, made use of the inexpensive "flasher" switch bulb to achieve a flashing effect in his foyer display for "The Whistler" (Columbia).

A cloaked figure was put up before a background of a wall and a curtained window. Behind the window was a cut-out of two figures and behind them, the "flasher." When the light came on it cast a shadow of the cut-out on the curtains.

It caught the eye—and the spectator also saw the publicity for the film which was arranged on the canvas proscenium.

Slashers

RECENTLY I referred to a showman who dared not put publicity material on his house-front because of thoughtless passers-by.

From another quarter comes news of slashers. What can be done to combat this pest?

I suggest that the periodical screening of a slide telling patrons that if their seats lack padding it is because someone has removed it, and inviting information leading to the prosecution and conviction of a slasher, might be a good method.

That Stork Again

QUITE the best front-of-house display that I have seen so far for United Artists' "Three is a Family" was arranged by manager H. Randell, of the Gaumont Globe, Acton.

Against the two main pillars of the entrance were placed two cut-out storks, each nearly 20 ft. high. Each bird had a "new arrival" hanging from its beak.

From the beak of each bird was a banner, consisting of a number of baby garments, on which was written, "The story of a careless stork."

A striking display—and, believe it or not, it was all made out of old material.

Few front-of-house displays have excelled this one for originality and artistic merit, judged even by peace time standards.

"Upper Deck" Seats

PATRONS of the Globe (A.B.C.), Stockton, found the kinema in a nautical mood for the showing of "Western Approaches" (British Lion). It was the work of manager A. Evans, Assistant Manager J. R. Edwards, and members of the staff.

The foyer was decorated with flags, and the pay-box made to look like a ship's bridge, complete with steering-gear and lifebuoys. Notices indicated the way to the "Upper Deck" and "Lower Deck."

Other features of the display included an exhibition of suitable M. of I. photographs and several models.

Outside publicity included a large poster, which was put up on the roof of a local Council building.

During the week, £225 was collected for the King George Fund for Sailors.

Going the Right Way

PARAMOUNT did well this year with those seven Oscars for "Going My Way." The news was received concerning the awards when Manager George Gilchrist was showing the film at the County Cinema, Kinross.

He made a short announcement from the stage prior to showing the film, telling the audience about the awards—and adding that there were plenty more award-winning films coming their way at the County.

Intimate interludes of this kind are well worth while. They are good publicity, and they make the patrons feel at home.

The Eyes of Dimitrios

ERIC V. WALLS has been going all out recently to earn a Certificate of Showmanship. Some of his ideas, which have been put over at the Clifton, Great Barr, Birmingham, have been both original and inexpensive.

This is what he did for "The Mask of Dimitrios" (Warner).

A canvas poster was put up, covering a recess in the foyer. It bore cast and film title.

In the centre a piece of the material had been cut away. Behind this, on the wall of the recess, was a painting of a pair of eyes. This was illuminated by a green light concealed in the recess, behind the poster.

Floral Stage Decor

STAGE *décor* is overlooked by many kinema managers.

One of the most attractive ideas for a kinema *décor* I have seen for some time has been forwarded in the form of a water-colour sketch, by Manager E. G. Clifton, of the Alexandra Theatre, Newton Abbot.

The front, sides and top of the stage proscenium have been painted to represent a garden, with multicoloured flowers, ornamental shrubs and low wall. Wings have been similarly painted to blend with the effect, and from either side a low cut-out wall runs to a narrow "gateway" in the centre back stage. The stage floor represents crazy paving.

Gold curtains behind the low wall carry the design of a large basket of flowers in the centre. Well-considered lighting makes the whole setting most refreshing, impregnating the kinema with the appropriate summer atmosphere.

Economy is a Sign

ECONOMY, as I emphasised last week, is a sign of good showmanship. A stunt executed by manager Ken Rowland, of the Odeon, Weston-super-Mare, attracted my attention this week, partially because it cost only 3s. 6d. to execute.

To exploit "Woman in the Window" (R.K.O.), the outline of a woman was cut out from a 48-sheet, poster and letters were cut from paper. These were fixed to a window over the kinema.

At night, when the circle foyer was illuminated, the silhouette of the film title and woman could be seen a long way from the building.

Bold Cut-Outs

BEFORE leaving the Herne Bay Odeon to take over the Odeon, Falmouth, manager Peter Reddaway designed a good front-of-house display for "I Love a Soldier" (Paramount). A large cut-out of the heads and shoulders of the two stars was put up on the frontage, 35 feet high.

Above the cut-out was a semi-circular caption reading, "The hit romantic team." On the kinema's canopy board was the slogan, "'I Love a Soldier': but you'll love them both."

Good luck at Falmouth, Reddaway!

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Showmanship in Greece. The Athens Premiere of DESERT VICTORY. And (Right)—putting over DRAGON SEED (M-G-M) at the Ritz, Gateshead

"Up in Arms"

HERE are two bright ideas for exploiting "Up In Arms" (RKO. Radio). They come from Manager L. Hulton, of the Premier, Manchester, who, I was pleased to hear, won a prize in the RKO-A.B.C. contest. He deserved it.

During an interval in the programme during the week before the showing of the film, an usherette, dressed as a patron with a dummy baby in her arms, had an argument with the manager in the front row of the circle. She loudly protested that she would not leave the kinema unless he gave her two free tickets for "Up In Arms." The stunt always raised a big laugh.

In addition, "Danny Kaye Book Marks" were sold in local shops to aid a hospital.

The other good stunt which appealed to me was that for several weeks all the usherettes wore tinfoil Danny Kaye flashes. A flash on an usherette's uniform must certainly have caught the eye of every patron escorted to a seat.

Budding Stars Given a Chance

FOR his presentation of "The Merry Monahans" (G.F.D.) at the Eltham Hill Odeon, manager Francis Minde held a stage prologue, in which he introduced "Pat and Alan," a local team who, like Donald O'Connor and Peggy Ryan in the film, are seeking a career in the dancing world.

The audience liked their dancing, and the idea was a real success.

Mr. Minde also arranged a tie-up with a local dance hall, where a "Merry Monahans" Carnival Dance was held, preceding the showing of the film.

Assistant manager Harry Ray, who has a flair for front-of-the-house publicity, designed a cut-out in the foyer.

R.A.F. Equipment

THE Air Ministry arranged for a display, valued at £1,500, to be put up in the foyer of the Surrey County Cinema (G.-B.) to exploit "Winged Victory" (20th-Fox).

Manager E. C. H. Rowland got the A.T.C. to give a band performance on the stage before the trailer was shown. Both the band and display produced the desired result—record business!

Hann-dy Man

ANOTHER clever lobby model has been built by Manager Keith B. S. Hann, of the Odeon-Astoria, Old Kent Road, to advertise Paramount's "Frenchman's Creek." Mr. Hann constructed a draped box in which he put up seascape scenery with an old-time sailing ship "afloat" in the middle.

By a small motor, the vessel was made to move.

Flaming Publicity

AN arresting display made for "The Climax" by Manager J. D. Simpson at the Odeon, Bristol, occupied a prominent position in the inner foyer of the theatre. It was 10 ft. by 20 ft., and designed with a red flame running from top to bottom, across which ran the title of the film in black letters 2 ft. high.

Below stood an illuminated stand, holding a disc bearing the description, "music, singing, mystery, colour."

Mr. Simpson kept the display on view for a week before the play date.

Showmanship in Greece

EXTERIOR decorations of the Pallas Theatre, Athens, were particularly colourful for the première of the M. of I. film "Desert Victory," the first Ministry production to be shown [illegible] that he liberated city.

The show was attended [illegible] mier Papendreou and [illegible]

Considering the ordeal [illegible] the Greek people have [illegible] to see that the enthusiast[illegible] man is still alive and [illegible] British production should [illegible] of his efforts.

A Gateshead Toast

WARNER'S "Old Acq[illegible] cluded a scene in w[illegible] toast each other. For his [illegible] Manager W. J. Joy, of th[illegible] head, put up a "toast to [illegible] stars."

Against a dark backcl[illegible] two large cut-out hands [illegible] held a glass of champa[illegible]

Cut-out letters above read: "To the Greatest Hit!"

A proscenium around the cut-outs [illegible] title and star names.

This idea was refreshingly different [illegible] the usual cut-outs of star portraits. [illegible] deserves credit for its originality.

Presidential Publicity

CLAUDE HEROLD, of the Hend[illegible] Odeon, is fortunate in having [illegible] poster artist who can carry out [illegible] publicity ideas faithfully.

He took advantage of this to obtain a particularly striking panel to announce the coming of "Wilson" (20th-Fox).

The design was simple, being an impression of the U.S.A. flag draped as a theatrical curtain, with the film title, star names and slogan. It was carried out in colour and mounted on the theatre front above the canopy, where it took the junction of four roads.

A Banner Novelty

THE increasing use of linen banners has brought problems for [illegible] managers whose frontages are ill-adapted for their display. Sometimes there is no suitable position where the banner can be hung; sometimes the position is right but there is no means of fixing the banner securely.

At the Putney Regal, A.B.C. Manager F. C. Harper took [illegible] his chief projectionist and asked him to devise some kind of frame for the banner on top of the kinema's canopy where it would be unnoticeable.

The result was a simple frame made of steel tubing, about 15 ft. long by 3 ft. high, with four short [illegible] fitting sockets in the canopy. Stays were arranged to keep the upright at a swivel joint made so that it is possible to let down the frame when no banner is being displayed.

Banners are fixed to the framework "springs" and [illegible] to keep rigid, and although I have not yet seen the device in use, it sounds a good solution to the problem of flying banners. Perhaps other managers have invented other methods. If so, I should be interested to hear about them.

Why Worry About the Film Shortage

when you can Book the Newest and Most Up-to-date Variety Presentation in the Country?

A FULL VARIETY BILL ON ITS OWN—60 MINUTES.

All I need is a Stage and an Organist or Pianist.

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MUSIC AND MUSICIANS

A Page for KINE. ORGANISTS by A. W. OWEN

Alex Taylor, photographed at the organ of the Union, Luton

WHEN I was in Cambridge recently the weather was glorious, and I could not resist having a look at the organ before I called at the Regal (A.B.C.) to see Cecil Atkinson, the resident organist. In pre-war days he held a number of important London positions until he joined the Forces. He was discharged a few months ago and came to Cambridge.

Manager Thatcher is always ready to give him any publicity and co-operation he may need.

When the Christie organ at the Victoria, Cambridge, is renovated Mr. Atkinson will play at both theatres until more normal times.

His interlude at the Regal was titled "A River Rhapsody" and began with a symphonic adaptation of "Old Man River" and followed with "On the Mississippi," "River Stay Away from My Door," "Deep River" (Negro spiritual), "Blue Danube" (valse theme), "Swanee River," and, for a finale, "Old Father Thames," perfectly synchronised with Peter Dawson's fine record with symphony orchestra and chorus. The organ superimposition was cleverly balanced tonally.

★

Guest Organist and His Stage Show

IN the publicity matter for the Trocadero, Elephant and Castle, I read: "Rudy Lewis, Guest Organist, and his Stage Starlets." The announcement made me think that what seemed a novelty to-day may soon be recognised as an ordinary "guest" visit.

RUDY LEWIS

The show is given in the evening. I saw a splendid audience for this type of stage show.

Ten juveniles from the Kilburn area had been rehearsed and were good samples of modern youthful precosity, with the assurance of old-timers on their première performance.

Little Shirley, aged 14, compered the show and sang two songs which pleased the audience with her clear enunciation and personality.

Dancing numbers, a vocal-dance duet, a clever acrobatic act by two "starlets," and a ventriloquial act were the chief items.

The reception was cordial and interest never slackened during the performance. After acknowledging the applause, Rudy Lewis carried on the "Overseas Guest Requests" for Terence Casey. This has been reduced to a fine art at the Troc. The Brenograph photos were cheered and the packed house sang the three request songs

★

Sgt. Con Docherty Coming Home from India

MANY organist friends of Sgt. Con Docherty, R.A.F., will be glad to know that he is coming home after four years of active service in India.

He has held responsible positions with E.N.S.A., travelling thousands of miles over all sorts of conditions to entertain the troops with his unit, often in the front line.

He has had several narrow escapes! His headquarters have been in Burma, where he has been in hospital for a short time. He expects to be in England early in May, to rejoin his wife and his home in Newcastle.

I wonder how it will feel to be at a good theatre organ once more!

He need not worry about a job, for there are many silent organs due for opening immediately any of "the boys" come back from overseas service.

Herbert Jordan at Welling

HERBERT JORDAN, the organist-composer, who has been at the Lyric (A.B.C.), Welling, for a long time, and Assistant Manager Bennett gave me a warm welcome when I visited them last week.

The organ interludes are a special feature and the closest co-operation is given by Manager Allen and his assistant.

They have a policy by which one week "Forces' Requests," under the new guise of the Forces' "Home Link," is presented, and the following week a varied recital of "worthwhile" music. Sometimes there is a humorous interlude. By this system the organ remains a popular element in the programme every week.

The interlude I heard was called "Ten Pretty Girls," illustrated with light humour. The music ranged from "Mary," "Dinah" and "Poor Little Angeline" to "Diana," "Charmaine" and "Peggy," not to forget "Sierra Sue," "Annabelle," "Isabelle" and "Sally in our Alley," concluding with "Ten Pretty Girls."

Herbert Jordan is better known as the composer of a number of orchestral and vocal numbers, among the latest to be broadcast being "Fighting Strength" march, dedicated to H.M. Grenadier Guards, "Wing Commanders" march, "Toy Town Tattoo" and "Argentine Nights."

While in the office I saw a miniature console of the Compton organ, modelled to scale, every detail faithfully carried out, even plus an electric lighting set!

It had been made by William Bradshaw, the second operator.

★

Jack Scott, who has been at the Gaumont Palace, Cheltenham, is now playing at the Ritz (A.B.C.), Nuneaton, as resident solo organist.

★

Useful Policy For the Resident

WHEN I visited the Gaumont Palace, Hammersmith, last week to hear Andrew Fenner's interlude we had an interesting chat in his dressing-room. He told me that since he had been resident solo organist at this theatre he had formed a definite policy in programme building.

Once each month a Brenograph show with a story is presented, while for the other three weeks he plays a request programme and slide interludes of a light orchestral nature.

A recent recital consisted of the Strauss "Tales of the Vienna Woods" valse, Duke Ellington's "Mood Indigo," "The Song of the Rose" tango, "The Trolley Song," and "The Song of the Toreador" from "Carmen" as a finale.

★

Policeman's Life In Music

THE interlude I heard was original. It depicted the life of a policeman on and off duty, while at the same time paying tribute to his fine work.

The initial theme of the popular "Policeman's Holiday" served as an introduction, followed by the "Birth of the Blues," "The Whistler and His Dog," "Down by the Farm," "Colonel Bogey" and "Tavern in the Town." The story was told by slides and Brenograph background.

The chief merit of the interlude was its story angle, for patrons who were not musically inclined were interested and this was good showmanship.

In a previous interlude musicianship played the major rôle. Such a policy is good for the resident solo organist.

★

Organist's Wife Becomes a Record

SYDNEY AMOS, writing from the Gaumont Palace, Plymouth, tells me about a new venture which was a great success. His wife, who is an accomplished vocalist, co-operated with him in his organ recital of Austrian and Hungarian music.

This included the Brahm's "Cradle Song," played on the organ. His wife sang the words "off stage" into a microphone, which the audience had thought to be a record until she acknowledged the applause.

By the way, Sydney has sent me an example of how not to amplify an organ. He has heard one organ in which the solo chamber only had been amplified through the "talkie set" with its tibia, vox and flute. The effect was that the whole organ ensemble was unbalanced.

Needless to say, it was not designed by the makers of the organ for this.

MUSICAL SUGGESTIONS FOR APRIL 30 RELEASES

SOMETHING FOR THE BOYS (20th Century-Fox)

CERT. U. Length 7,817 ft. Reg. No. F.7948 ft. Reviewed in KINE. January 25, 1945.

STARS. — Carmen Miranda, Michael O'Shea.

ATMOSPHERE.—Romantic musicale in Technicolor about three cousins who inherit a derelict Southern mansion and put it to good purpose as a home for soldiers' wives, under Government control. Vocal and dance items by the two stars.

ORGAN.—"Frasquita Serenade," Lehar (Chappell), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on Columbia D.B.1353 by Sandler and his Orchestra.

JOHNNY DOESN'T LIVE HERE ANY MORE (Pathé)

CERT. A. Length 6,752 ft. Reg. No. F.7758. Reviewed in KINE. October 26, 1944.

STARS.—Simone Simon, James Ellison.

ATMOSPHERE.—Whimsical comedy, the hectic experiences of a bachelor girl in war time Washington. The current house shortage is the basis of most of the piquant and boisterous humour.

ORGAN.—"Valse des Fleurs," Tschaikovsky (N.C.), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on Columbia 9262 by the B.B.C. Symphony Orchestra.

END OF THE ROAD (British Lion)

CERT. A. Length 4,643 ft. Reg. No. F.7919. Reviewed in KINE. January 11, 1945.

STARS.—Edward Norris, John Abbott.

ATMOSPHERE.—Melodrama of a reporter who tracks down and forces a confession from a killer to save an innocent man from the electric chair.

ORGAN.—"Melodie Passionnee," Tapp (Bosworth), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on Bosworth B.C.1094 by the orchestra.

BELLE OF THE YUKON (RKO-Radio)

CERT. A. Length 7,586 ft. Reg. No. F.8045. Reviewed in KINE. March 1, 1945.

STARS.—Gypsy Rose Lee, Randolph Scott.

ATMOSPHERE.—Period musical comedy extravaganza in Technicolor of "hanky-panky" in the not-so-gay 'nineties North-West. The star is a glamorous entertainer and has a troupe of dancing girls at the Klondike saloon and night club.

ORGAN.—"Gay Nineties," Medley (Walsh Holmes), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on H.M.V. B.4197 by the New Mayfair Orchestra.

DARK MOUNTAIN (Paramount)

CERT. A. Length 5,079. Reg. No. F.7817. Reviewed in KINE. November 30, 1944.

STARS.—A. Lowry, E. Drew.

ATMOSPHERE.—Romantic melodrama set in picturesque lumber country, in which a forest ranger rescues the girl he loves from an ugly marriage. The opening scene is a forest fire.

ORGAN.—"Siegfried" Fire Music, Wagner (N.C.), with adaptation from the orchestral piano-conductor copy and synchronisation with non-sync. recording if available.

NON-SYNC.—As organ, recorded on Columbia L.2015 by the Bayreuth Festival Orchestra.

FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.
		LONDON.			
Thur., April 12	10.30 a.m.	Leicester Sq. Th.	Here Come the Co-Eds	G.F.D.	Abbott and Costello
,, ,, 12	10.30 a.m.	Studio One	Objective, Burma	Warner	Errol Flynn
Fri., ,, 13	10.30 a.m.	Studio One	Great Day	RKO-Radio	Eric Portman
Tues., ,, 17	10.45 a.m.	Studio One	Meet Miss Betty Socks	Columbia	Bob Crosby
,, ,, 17	10.30 a.m. & 2.30 p.m.	Century	Molly and Me	20th Century-Fox	Gracie Fields
Wed., ,, 18	10.30 a.m.	Leicester Sq. Th.	They Were Sisters	G.F.D.	Phyllis Calvert
,, ,, 18	10.45 a.m.	Studio One	Sergeant Mike	Columbia	Larry Parks
,, ,, 18	10.30 a.m. & 2.30 p.m.	Own Theatre	The Picture of Dorian Gray	M-G-M	George Sanders
		BELFAST.			
Wed., April 18	10.45 a.m.	Classic	The Suspect	G.F.D.	Charles Laughton
Fri., ,, 20	10.45 a.m.	Royal Hippodrome	My Ain Folk	Butcher	Moira Lister
		BIRMINGHAM.			
Tues., April 17	10.30 a.m.	Scala	She Gets Her Man	G.F.D.	Joan Davis
Wed., ,, 18	10.30 a.m.	Forum	Boys of the Old Brigade	Butcher	Chelsea Pensioners
Fri., ,, 20	10.30 a.m.	Forum	Great Day	RKO-Radio	Eric Portman
		CARDIFF.			
Tues., April 17	10.45 a.m.	Park Hall	Dodsworth	Grand National	Walter Huston
,, ,, 17	11 a.m.	Capitol	Boys of the Old Brigade	Butcher	Chelsea Pensioners
Wed., ,, 18	10.45 a.m.	Olympia	Keep Your Powder Dry	M-G-M	Lana Turner
Fri., ,, 20	10.45 a.m.	Odeon	She Gets Her Man	G.F.D.	Joan Davis
,, ,, 20	10.30 a.m.	Olympia	Great Day	RKO-Radio	Eric Portman
		GLASGOW.			
Tues., April 17	10.45 a.m.	La Scala	She Gets Her Man	G.F.D.	Joan Davis
,, ,, 17	10.45 a.m.	Regent	To Night and Every Night	Columbia	Rita Hayworth
,, ,, 17	10.45 a.m.	Regal	Boys of the Old Brigade	Butcher	Chelsea Pensioners
Wed., ,, 18	10.45 a.m.	La Scala	Blithe Spirit	G.F.D.	Rex Harrison
Fri., ,, 20	10.30 a.m.	Picture House	Great Day	RKO-Radio	Eric Portman
		LEEDS.			
Tues., April 17	10.45 a.m.	Tower	The Devil to Pay	International F.R.	Ronald Colman
,, ,, 17	10.45 a.m.	Majestic	Boys of the Old Brigade	Butcher	Chelsea Pensioners
Thur., ,, 19	10.45 a.m.	Ritz	To Night and Every Night	Columbia	Rita Hayworth
Fri., ,, 20	10.45 a.m.	Tower	Let's Sing Again	International F.R.	Bobby Breen
,, ,, 20	10.30 a.m.	Scala	Great Day	RKO-Radio	Eric Portman
,, ,, 20	10.45 a.m.	Ritz	Blithe Spirit	G.F.D.	Rex Harrison
		LIVERPOOL.			
Tues., April 17	10.45 a.m.	Forum	Boys of the Old Brigade	Butchers	Chelsea Pensioners
Wed., ,, 18	10.45 a.m.	Scala	She Gets Her Man	G.F.D.	Joan Davis
Fri., ,, 20	10.30 a.m.	Forum	Great Day	RKO-Radio	Eric Portman
		MANCHESTER.			
Tues., April 17	10.45 a.m.	Gaiety	Let's Sing Again	International F.R.	Bobby Breen
,, ,, 17	10.45 a.m.	Theatre Royal	She Gets Her Man	G.F.D.	Joan Davis
,, ,, 17	10.30 a.m.	Market Street	A Yank in Australia	Ben. C. Gibbs	Al Thomas
,, ,, 17	10.30 a.m.	Market Street	Law and Order	Ben. C. Gibbs	Tom Tyler
Wed., ,, 18	10.45 a.m.	Gaiety	Legal Larceny	Columbia	
,, ,, 18	10.45 a.m.	Market Street	Keep Your Powder Dry	M-G-M	Lana Turner
,, ,, 18	10.45 a.m.	Theatre Royal	Boys of the Old Brigade	Butcher	Chelsea Pensioners
,, ,, 18	10.45 a.m.	Market Street	Great Day	RKO-Radio	Eric Portman
Fri., ,, 20	10.30 a.m.	Gaiety	Strike Me Pink	International F.R.	Eddie Cantor
,, ,, 20	10.45 a.m.	New Oxford	To-night and Every Night	Columbia	Rita Hayworth
,, ,, 20	10.30 a.m.				
		NEWCASTLE.			
Tues., April 17	10.45 a.m.	Stoll	Boys of the Old Brigade	Butcher	Chelsea Pensioners
,, ,, 17	10.45 a.m.	Essoldo	Blithe Spirit	G.F.D.	Rex Harrison
Wed., April 18	10.30 a.m.	Essoldo	Great Day	RKO-Radio	Eric Portman
,, ,, 18	10.45 a.m.	Haymarket	Keep Your Powder Dry	M-G-M	Lana Turner
,, ,, 18	10.30 a.m.	Stoll	To-night and Every Night	Columbia	Rita Hayworth
Thur., ,, 19	10.30 a.m.	Essoldo	Cynara	International F.R.	Ronald Colman
Fri., ,, 20	10.15 a.m.	Essoldo	The Devil to Pay	International F.R.	Ronald Colman
,, ,, 20	10.15 a.m.	Essoldo	Hawaii Calls	International F.R.	Bobby Breen
,, ,, 20	10.45 a.m.	Stoll	She Gets Her Man	G.F.D.	Joan Davis
		NOTTINGHAM.			
Tues., April 17	10.30 a.m.	Carlton	Keep Your Powder Dry	M-G-M	Lana Turner
Wed., ,, 18	10.45 a.m.	Scala	She Gets Her Man	G.F.D.	Joan Davis
Fri., ,, 20	10.30 a.m.	Carlton	Great Day	RKO-Radio	Eric Portman
		SHEFFIELD.			
Tues., April 17	10.30 a.m.	Cinema House	Souls at Sea	Paramount	Gary Cooper
Thur., ,, 19	10.30 a.m.	Hippodrome	Keep Your Powder Dry	M-G-M	Lana Turner
Fri., ,, 20	10.30 a.m.	Cinema House	Great Day	RKO-Radio	Eric Portman
,, ,, 20	10.30 a.m.	Union Street	Boys of the Old Brigade	Butcher	Chelsea Pensioners

WASTE PAPER

The salvage drive is as urgent as ever. Are you doing your bit?

SITUATIONS VACANT

None of the vacancies for women advertised in our columns relates to a woman between 18 and 40 INCLUSIVE unless such a woman (a) has living with her a child of hers under the age of 14; (b) is registered under the Blind Persons Act, or (c) has a Ministry of Labour Permit to allow her to obtain employment by individual effort."

EXCEPTIONAL opportunities for live Managers with progressive circuit.—Apply with copy references, to Gaiety Theatre, Manchester, marking envelope "Manager."

RELIEF MANAGERS REQUIRED FOR KINEMAS IN HOME COUNTIES.—FULL DETAILS TO SHIPMAN AND KING, LTD., 427, CECIL CHAMBERS, 86, STRAND, W.C.2.

RELIEF Manager required for Midlands.—Reply, stating experience, and salary required, which will be treated in confidence, Y., Box 681, Kinematograph Weekly.

WANTED, IMMEDIATELY, CHIEF OPERATOR FOR PLEASANT SEASIDE TOWN; W.E., KALEE.—APPLY TO MANAGER, STRAND CINEMA, DOUGLAS, ISLE OF MAN.

ROYAL Leamington Spa Cinemas.—Vacancies for Chief, Relief, and Second Projectionists; permanent, progressive positions for men or women of good character and ability.—Send full particulars of age and experience to Supervisor, Regal Cinema.

WANTED, CHIEF OPERATOR, IMMEDIATELY.—APPLY, HIPPODROME, CHORLEY.

OPERATOR required, able to take charge when necessary.—Apply, Astoria Cinema, Chippenham, Wilts.

WANTED, Operator; permanent; good wages, short hours; B.T.H. sound.—Particulars to Manager, Tivoli, Spennymoor, County Durham.

PROJECTIONISTS REQUIRED, VARIOUS AREAS; SPLENDID PROGRESSIVE POSITIONS FOR SUITABLE APPLICANTS; EXEMPT FROM MILITARY AND NATIONAL SERVICES.—FULL PARTICULARS IN THE FIRST INSTANCE TO GAIETY THEATRE, MANCHESTER, MARKING ENVELOPE "PROJECTIONISTS."

MOBILE Kinema Operator-Driver wanted to tour war factories with 35-mm. G-B." Kalee Dual Projectors; only fully qualified man considered, who must also have clean driving licence.—Write, O., Box 671, Kinematograph Weekly.

WANTED, Second Operators for seaside kinemas in Cornwall. — Apply, Supervisor, King's Cinema, Camborne, Cornwall.

SECOND Operator wanted. — Apply to Dominion Cinema, Acton. Acorn 4484.

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SITUATIONS WANTED

ADVERTISER, BOX 617, WISHES TO THANK THE MANY WHO REPLIED, AND IS PLEASED TO SAY HE HAS OBTAINED A POST.

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THEATRE SEATS

TIP-UP Chairs Bought and Sold.—R. Bovlisky, Seating Specialist, 34, Batson Street, Glasgow, S.2.

FOR Sale, a quantity of second-hand Seats, up to 400, or can be purchased in small lots; may be viewed at Dartford.—Inquiries to the Supervisor, State Kinema, Dartford, Kent.

POSTERS

ANDOVER Service invite offers from kinemas for supply of regular quality posters.—Studios, 259a, Castle Street, Dudley, Worcs.

FILMS

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyd's (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

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SPECIAL NOTICE

NOTICE OF REMOVAL.

"Bob" Rigby advises us that the C. S. Joseph Circuit headquarters have now vacated the war time premises and moved back to the centre of Birmingham. He will be pleased to receive Renters and others at the new offices, 38, John Bright Street, Birmingham. Tel.: Mid. 1933.

E. G. TURNER

. . . supplies cinema screens

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April 12, 1945

Paramount

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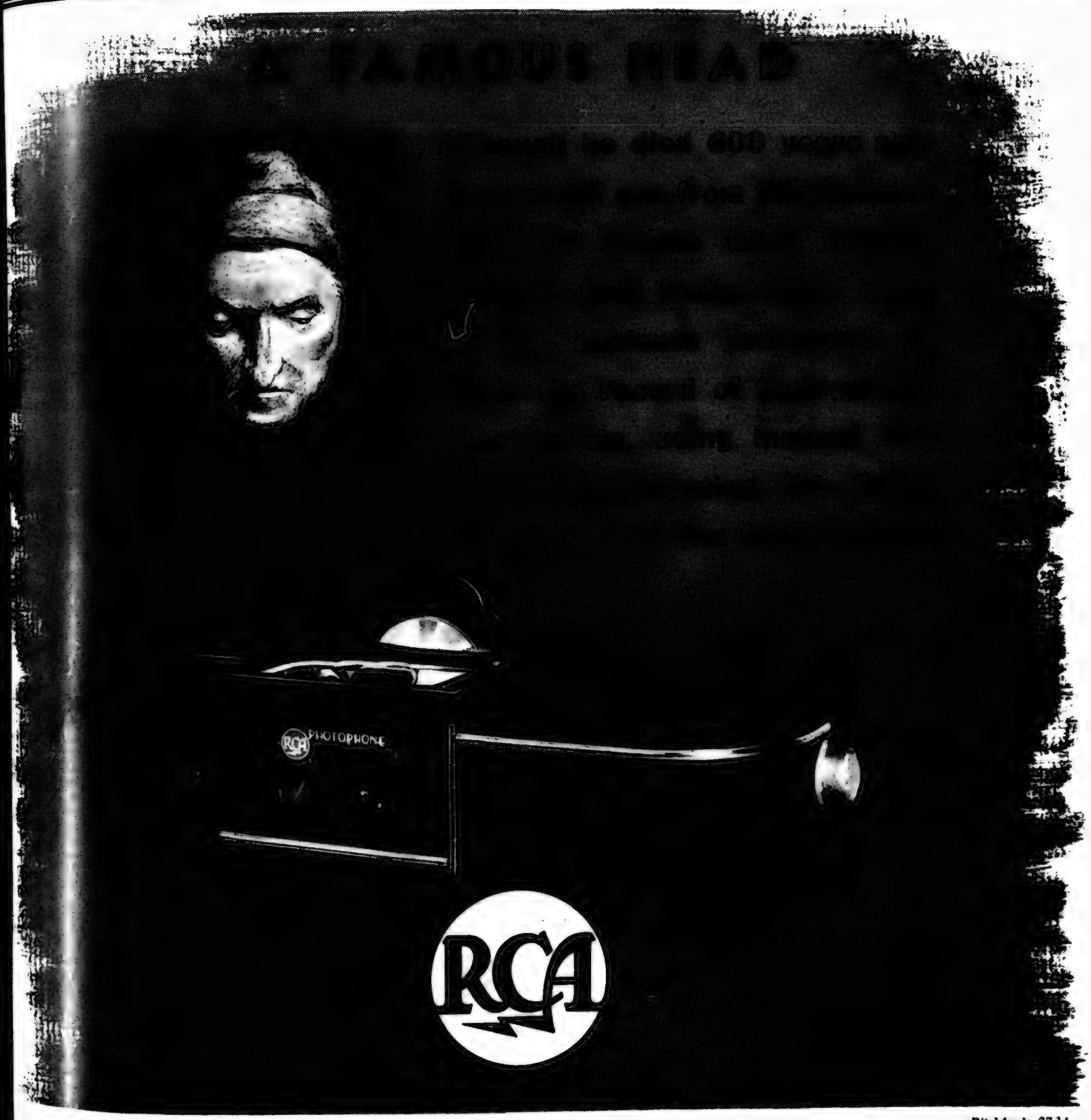
A RECORD OF MODERN PRACTICE IN ARCHITECTURE AND TECHNICS

Architectural Editor: George Coles, F.R.I.B.A.

VOL. XI — APRIL 12, 1945 — No. 117



Pitchfords 2734

QUIZ ON QUEUES

? What attracts enthusiastic and constant audiences to one cinema more than another?
It isn't always the programme which makes people line up outside . . . and tell their friends to pay a visit.

? What then makes a Cinema "the most popular in town"?
The "something-more-than-programme" which attracts is not always consciously realised by the audience. Such things as better presentation due to good equipment, tasteful furnishings and cosy seating.

? How can a showman be sure of obtaining these?
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Acting Editor: James Benson

Advertisement Manager: R. E. Southworth

Observations

THE Catering Wages Act and the agreement entered into between the C.E.A. and the N.A.T.K.E. on wages and conditions of employees in cafés and restaurants serve to draw attention to the advantage of a café or restaurant attached to a picture house.

The business of providing food of quality and variety during wartime has been full of anxiety and has needed resourcefulness and invention far above that required in peace-time. But whatever extra work it has entailed, every effort has been worth while, as a factor increasing the prestige of the house, not only during the present boom period but—of much more value—during the months that will follow the end of the war.

It is generally felt that as other forms of recreation and entertainment come into being with the lifting of restrictions, the receipts of theatres will suffer. The theatrical profession has had for many years a shrewd estimate of how much money is available for entertainment in any big city in any one week, and although this estimate has been shown in recent years to be far too low the principle remains true.

When then, the competition of other forms of amusement comes into play, and the kinema has to exploit all its attractiveness the habit of gathering together in the kinema café will remain, and will help to retain business for the picture house which might otherwise go elsewhere.

It is of importance therefore that even in a lean time of close food restrictions, quality of meals and efficiency of café service should be maintained as high as is humanly possible, as a means of increasing the prestige of the picture house under whose wing the café operates as well as holding together a public whose expenditure upon meals adds to the profits of the owning company.

THEODOLITE.

DAMAGE TO EXTERIOR WALL SURFACES

Renovation and Repainting Problem

By ELLIOTT HAMMETT

IN two previous articles in the February and March issues, the treatment of damaged structural steel members and of asphalt roofing has been discussed. Repairs to stucco and rendering of external walls now falls to be considered

This month's talk on repair of damaged buildings introduces a factor absent from the two earlier articles. Structural steel is enclosed with brickwork or concrete and any slight mis-shapenness is not visible to the eye. The patching of asphalt roofing is carried out in places to which there is little access, and thus appearance matters less than effective work. But the damaged exterior wall demands that whatever patching of stucco or rendering is undertaken shall avoid unsightliness as well as carrying out the function of excluding weather.

It has first to be considered what is the nature of the surfaces to be treated. These differ and dictate the type of "mix" to be employed; how an unpainted surface can be made to appear weathered; how to match up when the surface is painted; how to overcome the difficulty of a surface which has been camouflage-painted.

Preparing the Area

In the first place, whatever surface is to be matched, it is above everything essential that whatever material is supplied shall be keyed to the wall in a workmanlike manner. This means cutting out the damaged part back to the base, whether it be brickwork or concrete, and the exposed surface well hacked and brushed to remove loose material and ensure a good key for the material to be applied. It is essential that the edges of the patch where it meets the old material should be cut square to avoid feather-edging of the new and old surface, which would mean an eventual break-away.

Mixes and their Application

In the instructions issued by the Department of Scientific and Industrial Research three mixes are given to be applied in accordance with the nature of existing work, the surface finish and the degree of exposure of the wall. These are :—

(1) One Portland cement to three sand;

(2) One Portland cement, one-one and a half hydrated lime : five-six sand; and

(3) One Portland cement : two hydrated lime : eight-nine sand.

These are used in accordance with the work to which they are applied. The weakest is used with weak, old work, smoother finishes and where exposure is only moderate, while the cement-sand mix should generally only be used with existing rough-cast or pebble-dash of similar composition. The intermediate mix is thus most generally useful. Sand, it is advised should be as coarse as possible consistent with matching needs, and colour has to be considered unless a pigment is added. The application of an acid to the surface to hasten weathering is mentioned in the publication and the method of application of material is detailed.

A section of the paper gives advice regarding treatment of cracks in rendering only or in rendering and base. In the latter case the use of expanded metal in the undercoat is suggested, stapled to the wall.

Oil-Painted Stucco

Oil-painted stucco work of the Regency type provides problems of its own. In old work where coat upon coat of paint has been applied, the paint-cracks may be puttied and re-painted, but a better job is accomplished by stripping off paint, making good the stucco and re-painting.

Mixes for work which has to be re-painted have not to be planned to match colour, but the question of the use of alkali-resistant primers have to be considered if early painting is to follow.

Where there is any doubt about the condition of large areas of stucco, it is frequently advisable to replace the old material by entirely new renderings, thus reducing future maintenance costs and the inconvenience associated with continual repairing as other areas deteriorate.

Cement-Paint Application

The question of the choice of paint to be employed introduces three main types (1) cement paint finishes, (2) oil paint finishes (which include imitation stone paint), and (3) water paints or distempers. Naturally, the last named is the least durable, three years being about the maximum life; further coats applied are always likely to flake off unless a generous intermediate coat of thin oil paint is applied, after the third application of the water-paint.

The life of oil-paint finishes is about five years, while cement-paint finishes have a longer life. In America, it is claimed that

Continued on page v

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KINEMA REQUIREMENTS OF DEAF PERSONS

Advantages of Bin-Aural Equipment

By H. W. HASTINGS-HODGKINS

IN the early days of the sound kinema—when the new technique was known by the generic name of "Talkies"—many were the voices raised in support of the silent film. We have come a long way since then, and the charm of silent presentation has few advocates to-day amongst those of normal hearing. There is, however, a large percentage of persons—very much larger than is generally realised—to whom the "Talkie" must remain almost, if not quite, silent for the lack of suitable hearing aids, and to whom the return of true silent films would be a boon.

It is an unfortunate fact that portable hearing aids—the property of the individual—are of little use in theatres or kinemas, yet deaf persons hope to hear the often diffused and reverberant sounds from stage or screen as clearly as they would hear a normal conversation in a quiet room.

Wired Seats

Many kinemas, it is true, have some seats wired for "deaf-aid" (usually the most expensive seats) and a deaf person may hire a single telephone hand set to attach to the distribution point. This type of equipment will help some cases of deafness. Others derive little, if any, benefit from a single handset, or from the limited frequency range of some of these equipments. The unsuitability of a proportion of the equipments used is the more surprising, since the Medical Research Council issued a report on "The Uses of Hearing Aids" as long ago as 1937.

The Committee set up by the Medical Research Council to advise on the suitability of various forms of hearing aids carried out some very exhaustive tests. Their findings are an excellent guide as to the design requirements of a really effective system of deaf-aid for kinemas.

In the first place, telephones constructed on the moving-coil principle were found to be the best, owing to the extended frequency range and better reproduction obtained by their use. Piezo-electric types were also approved. Further, very much better results were obtained with a bin-aural headset than with a single handset.

The ordinary telephone earpiece, working on the "moving-iron" principle is thus not ideal. A single earpiece, mounted on a handle (usually known as a "handset") can evidently help some persons, since it is the type universally used to-day, but it would appear that a binaural set, somewhat on the lines of our sketch, would help a great many more.

Pitch Deafness

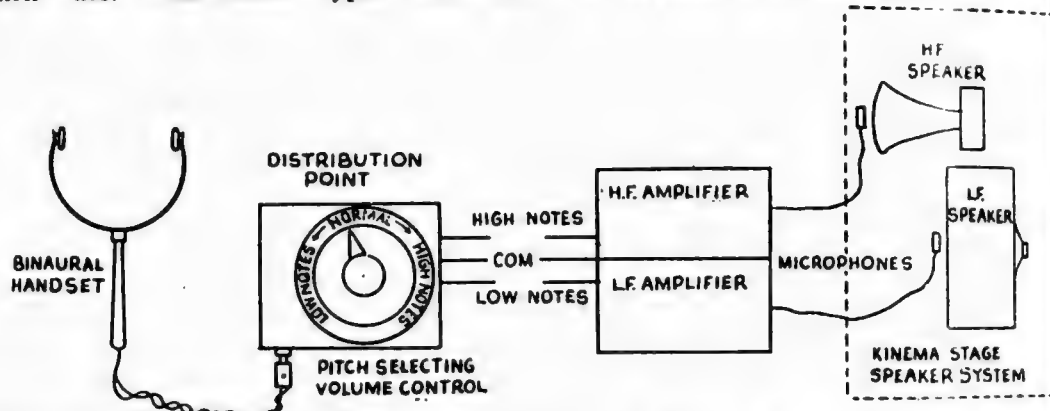
Cases of deafness vary a great deal as to the pitch of the sounds which are imperfectly heard. Some hear the high notes well, but lose the low notes altogether, whereas some are very deaf to the high notes. The latter class is, perhaps, the most numerous, and this consideration must lead us to the conclusion that a deaf-aid system should be capable of extremely good high-note response.

It will be realised that a limited frequency band, such as would be found intelligible speech by normal people, would be practically useless to the very deaf.

Another point to be considered is as to the intensity of the sound available at the earpiece. Very deaf persons can tolerate an intensity near to the threshold of feeling without fatigue, indeed, some need such intensity to hear at all, so that a reasonable volume should be obtainable at the distribution point.

Types of Control

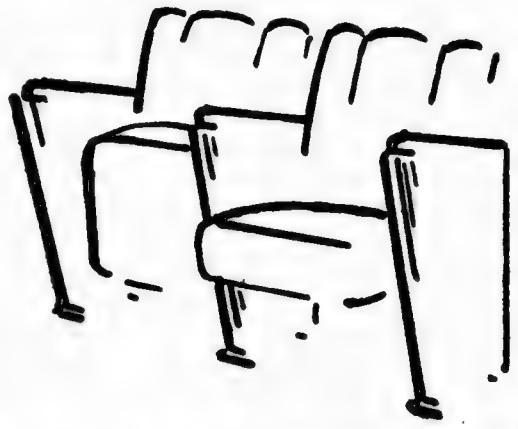
The above two considerations raise the question as to what is the most desirable type of control at the distribution point, i.e., control of volume or control of frequency (or pitch). To provide more than one knob for the user to twiddle would doubtless lead to confusion. The ideal solution might well be to have a single knob which, when in the central position, maintains an even frequency response to the earpieces and will give volume variation at this fidelity over a small arc of its travel. It might be so arranged that further movement to the left or right would increase the volume of low or high notes respectively. The user could be trusted to find the position on the scale which suited him best.



As regards the main amplifier for deaf-aid service, this must obviously be a quality job, with a frequency range at least equal to that of the film-channel amplifier and stage speaker system. Large fluctuations in sound intensity would be undesirable, and the deaf-aid amplifier should contain a "volume compression" circuit to keep the output power within certain limits.

In the sketch a deaf-aid system is depicted with the features discussed above. This is shown as it might be used with a modern two-way stage speaker system. Here we have the high and low frequencies segregated at the source, and it would be a simple matter to amplify each band separately in a two-channel amplifier and to feed the high and low components to the distribution point there to be mixed at will by the user.

If only one stage speaker is in use, or the stage installation is not "two way," the splitting of the frequency bands can take place in the deaf-aid amplifier itself.



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SOFTWOOD JOINERY

New Grading Standard

THE British Standards Institution has issued a B.S. for the Grading of Softwood Joinery (B.S. 1186-1944).

This specification has been compiled to meet the need for properly defined standards of quality and condition in the timber components of building joinery. They are minimum standards applicable to small and large scale production for the general requirements of domestic housing, schools, and similar structures, but are calculated to limit or exclude all defects likely to lead to the development of faults or failures in service. Although the specification is chiefly concerned with softwood joinery, there are parts for which provision must be made for hardwoods, and a table of suitable hardwoods is included as an Appendix for use where necessary.

The specification is divided into three parts covering different types of building joinery, and in each the species of timber that has been found suitable together with the description of the minimum qualities and maximum admissible defects, are laid down for the component parts in each type. The three types of building joinery covered are:—

Part 1. External window frames and sashes, and external door frames.

Part 2. Internal door frames and linings, staircases, borrowed lights and other internal fitments.

Part 3. Internal and external doors of framed and panelled construction.

Copies of this British Standard may be obtained from the British Standards Institution, 28 Victoria Street, London, S.W.1. Price 2s. post free.

INTERLOCKING FLOOR BLOCKS

Classification of Suitable Woods

THE British Standard for interlocking wood blocks for floors (B.S. 1187), just published by the British Standards Institution, makes available for architects and surveyors, builders and flooring contractors, information regarding minimum requirements for these blocks. It includes a classification of both hardwoods and softwoods from which a choice of species can be made to suit most purposes.

To obtain the maximum useful life of a block, having due regard to first cost and maintenance, the traffic conditions are of primary importance as a guide to the selection of suitable species, and the various types of traffic in different kinds of buildings have accordingly been divided into three main groups, ranging from the heavy traffic, mainly industrial in character, to the light traffic of domestic buildings.

The flooring timbers are correlated to these traffic groups by quoting for each hardwood and softwood the highest traffic group for which the species is best suited. It is believed that this method of classification provides a fair basis for assessing the comparative merits of the various species recommended for wood blocks.

The Foreword to the specification points out that no wood flooring block will give satisfactory service unless laid in accordance with good practice, and it is understood that a Code of Practice is in course of preparation which will set out the methods to be followed.

Copies of the above specification may be obtained from the British Standards Institution, 28, Victoria Street, London, S.W.1., price 2s. post free.

DAMAGE TO EXTERIOR WALL SURFACES

Continued from page iii

...ese retain a satisfactory appearance for ten ...ars. It is possible that in this country the ...e of such finishes may be somewhat shorter, ...pendent upon weather conditions.

A warning is given that these cement-paint ...ishes should not be confused with "concrete" paints, which are suitable for applying ..."concrete," or "stone" paints, which are ...l-paints having a mineral filler to produce a ...ish resembling stone.

...vering Camouflage

A section of the pamphlet deals with "Painting over Camouflage Paint," a process ...equently fraught with a host of difficulties. ...is the intention of the Department of Build...g Research to publish a special leaflet deal...g with the removal of camouflage paints; in ...e present pamphlet the subject of painting ...er such paints is dealt with to meet the ...quirements of those who for one reason or ...other decide to paint over existing camou...age.

It is necessary first of all to determine what ...int has been used for camouflage purposes—...t an easy task. If it is possible to ascertain ...is by reference to the makers of the paint ...e matter is simplified. Failing this tests ...y be made on an inconspicuous portion of ...e wall with benzene or white spirit. Bitumin...int film will soften with benzene. Paint ...ntaining aromatic petroleum extract bleeds ...en white spirit is applied, wool-grease ...ints will probably soften under treatment, ...ile old oil-bound water paints and oil ...ints will resist attack.

The whole of this section of the pamphlet ...which acknowledges assistance from the ...int Application Panel of the Research Asso...ation of British Paint, Colour and Varnish ...anufacturers) will repay close study. The ...le of the pamphlet is "Note No. 4. Repairs ...stucco and Rendering," obtainable from the ...rector, Building Research Station, Garston, ...atford, Herts.

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MAKE THE BEST USE OF THE NON-SYNC

Greater Variety of Discs Needed

By A. W. OWEN

AMONG my duties as music critic for the KINE. and IDEAL KINEMA are those of studying the problems and needs of theatres who use non-sync music as part of their programmes. This is an important matter which is very often not given the consideration it deserves. There is a tendency to run non-sync records so long as they will emit some sound or other, frequently long after their musical quality has deteriorated to the point of unbearability.

Far too frequently when I have visited a kinema before opening time and stayed purely to hear the ten or fifteen minutes of record entertainment, I have been thoroughly disgusted by the quality of the records used. They are scratched, emitting a "plop" or "plops" at every passing of the needle or the discs have become worn so much that the quality of the music is dire.

Choice of records is not above criticism whether the kinema be circuit or independent, although I have found that while variety is sometimes lacking in the latter, the musical standard of the records chosen is frequently higher.

Unsuitable Records

On some circuits, however, the manager receives regular batches of records from head office which he has to use for the week, whether or not they are musical tripe of no value whatever as entertainment for the patrons of the houses. In some cases, where the manager has power to do so, he makes a tie-up with the nearest local record dealer, by which in return for publicity on the screen, he provides a certain number of records which are returnable after a little use. The dealer in such cases is the sole judge of what records he provides and they may be unsuitable for the kinema's use.

Conversing with one manager I was shown a list of discs supplied from the head office of the circuit, and examining some of them their condition was not above criticism, while their subjects were entirely jazz and swing; not a single record of any other class of music. This theatre is situated in a good class residential district which boasts of both an amateur dramatic and operatic society and a large choral society, a fact which suggests that some patrons at least of this kinema were above the average in musical appreciation and required catering for in a totally different manner.

Melody the Test

Criticism is useless without suggestions for necessary improvement, and I venture to suggest several methods which can be adopted provided that the manager of the theatre can secure freedom of choice, is allowed a reasonable sum for purchase of records and care is taken in presenting them. The type of record recommended is always based on purchase and not on hire, for the class of music is such that the record can be used at intervals for repetition, the musical standard being such that it does not "date" in any way whatever.

The basis of selection must be "melody," while every record must be of first-class quality in regard to the artistes responsible in the recording. The leading recording companies, such as H.M.V., Columbia, Parlophone, and Brunswick-Decca, should be chosen: their catalogues provide ample choice of material.

Orchestral and Organ Music

Non-sync theatres might with advantage choose theatre organ records by Sidney Torch, Reginald Foort and other leading organists contrasted in musical number from overtures, operatic and musical comedy, with a few waltz and other dancing items.

Theme songs can be used for future film publicity, but in these cases it is essential to announce this fact before they are used and they should be vocal-orchestral in type when possible.

Orchestral records must be of a popular character and can range from the light classics down to suites by Eric Coates and Percy Fletcher, etc., They can be repeated many times without fear or favour.

The B.B.C. has made many of these familiar by their broadcasts, and many of the lighter classics, light operas and comedies, etc., are obtainable on demand if the catalogues of the principal companies are studied.

Vocal Recordings

Vocal recordings should be chosen that have an orchestral rather than a pianoforte accompaniment. Peter Dawson and other prominent vocalists can be secured and their recordings are always genuine entertainment value. Avoid dance orchestral records, as the films themselves provide these, using the finest bands of this class in the world, and no record you can buy will compete with them.

If the big circuits will lead the way by sending out good records from H.O. I am sure the result will be appreciated by many long-suffering patrons who have been and are more irritated than interested in the non-sync programmes generally inflicted upon them to-day.

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YORK KINEMA SCHEME

For New Housing Area

An application has been lodged with the York City Council by a prominent York builder, Albert Temple, for approval of a plan to erect a kinema at the junction of Carr Lane and Boroughbridge Road.

The site proposed is in the suburb of Acomb, where extensive housing development is intended after the war.

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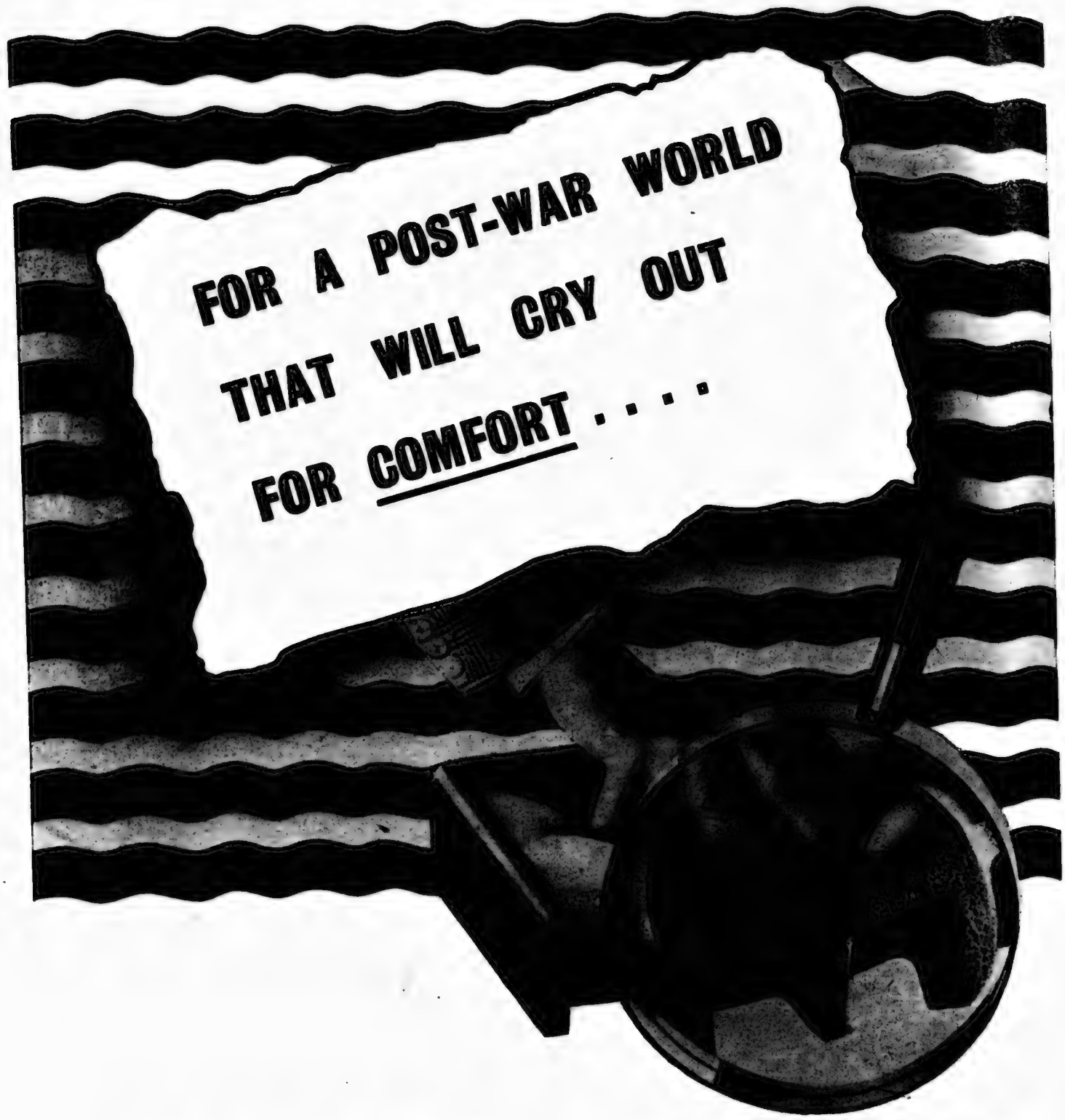

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KINEMA TECHNIQUE AND EQUIPMENT

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A PATTERN FOR FILM-CARE COMMITTEES

The Trade Should Adopt Them—A New Copy Ruined—Projectionists as Patrons—Sprocket Differences—U.S. and British Practice—The 16mm. Prospect

THE first, and one of the most active of the Film Advisory Committees established in various parts of the country was that of Notts and Derby. I had an interesting chat a week or two ago with Whitnall, chief of the Forum, Nottingham, an original member of its committee, who told me that the scheme was initiated as a direct result of the IDEAL KINEMA'S anti-mutilation campaign. I was considerably impressed both by the amount of good work that is being done, and by the co-operation received from the renters and other bodies.

Cecil Wheatman is a very active chairman and the Joint Hon. Secretary is F. A. Prior, the Notts C.E.A. Vice-President, who has obviously inspired the committee with an enthusiasm not always to be found among C.E.A. officials. All the members of the committee carry out a large amount of voluntary work, which is organised on an efficient basis.

Light Duty Rota

THE idea of the committee is to keep a constant check upon the standard of copies received in the area, and on their condition when returned to the renters. Thus two projectionists (one always a member of the committee) are present in the film dump every Wednesday and Saturday night, from midnight onwards, engaged in rewinding and inspecting copies taken by chance out of those received; any damage is duly reported on. Particular attention is paid to copies addressed to or received from any theatre which has a bad record, so that the condition of prints as sent to such theatres and returned by them can be checked and compared, and any damage occurring in the intervening period can be duly located and reported.

A slip is inserted in every can of film released, stating "This film has been examined by the Advisory Committee at the film dump." I can well believe that such an examination has a very salutary effect upon careless projectionists!

No Mercy

MEMBERS of the committee are, of course, just as likely to have their films examined as anybody else who is not a past offender. In order that projectionists may make reports on print condition to renters, printed forms have been circulated, on which the condition of the print as received and, in the case of direct cross-overs, when despatched, are noted. Space is also left for remarks on the condition of film tins and transit cases, and for recording the running time of the film, the latter obviously as a safeguard against cuts.

As an instance of the good work the committee is doing, Mr. Whitnall told me that he had by chance examined a copy a week or two after he had himself run it. It had had only two intervening runs, and yet it was chewed up, the centres of the reels damaged, and the whole copy was in a shocking condition. The renters were advised, and took appropriate action.

A Cross-over Clue

AT the meetings of the committee, a number of practical points have been discussed. For instance, a point I had previously suggested was recommended for adoption: that when a print is despatched on a direct cross-over, the leader should be wrapped round the film, instead of being joined back; it was suggested, too, that the last picture should be left on the leader for checking purposes. The use of split spools is condemned, and the need for cleanliness in the projection room stressed.

Mr. Whitnall told me that so successful had the scheme been that projectionists from adjoining territories try to get copies from Nottingham, because they know they can be certain of getting a copy in first-class condition.

More Co-operation Needed

NOTTS and Derby is fortunate in having a C.E.A. chief and local technicians with the enthusiasm necessary to initiate and maintain such a valuable scheme. But I still feel that it is not a matter that should be operated by voluntary help; I should like to see a nation-wide organisation built up jointly by the K.R.S. and the C.E.A., whereby in every important centre there would be a paid full-time technician — obviously a practical projectionist — whose function it would be to check on film condition, and to act as intermediary in all cases of complaint. He would also be available for advice to any projectionist in this area.

The renters would, I am sure, find that their share of the cost of such a scheme would be fully repaid by the improved condition of copies and their increased life, while exhibitors would find the expense fully justified, as an insurance against receiving poor copies and the bad showmanship that such copies all too often entail.

Mutilation Causes

AN example of the troubles the renter is up against comes from A. Bolton, of Radio. He sends me a cutting in which, once in every frame, there is a clean cut from one perforation to the next, on the sound track side of the film, and near the sound track side of the perforation. The film was, he says, new when delivered to the kinema responsible, whose projectors are Kalees.

One can only suggest that the intermittent-sprocket rollers have got stuck, and worn flat with a sharp edge, which is regularly

Continued on page xi

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KINEMA TECHNIQUE AND EQUIPMENT

Continued from page ix

gging into the film. Not a fault for which e can blame the projectors, but solely the ojectionist.

Mr. Bolton stresses the point that the 15 per nt. stock cut is going to have a marked effect round. "If mutilation is not curbed some- the theatres will find themselves with pies that would normally be junk, and pre- ntation will suffer enormously and ulti- ately harm the business.

"To my mind, the three main causes are ty projectors, bent spools, and worn procket teeth: little details that can surely remedied with care and foresight on the ojectionist's part."

Radio certainly do their best to educate pro- tionists in the care of films. Mr. Bolton nds me copies of leaflets he regularly sends m with the films—full of really practical nts which every projectionist should serve.

ritics in the Stalls

THERE is something about the job of pro- jection that has magnetic effect upon the ojectionist. I don't imagine that a former rmer makes a hobby of looking over every gineering works he comes across, or that a rmer printer introduces himself into the al printing works. Yet every projectionist the Services it seems retains sufficient terest to wish to look around the projection oms of any kinemas in his district.

Thus, Pte. Sewell, of the Norfolks, has sited a number of kinemas near where he is tioned. He says: "I have noticed in lots cases that the films had been in very bad ndition, and no attempt had been made to pair them.

"For instance, I saw a Pathé film called Hot Rhythm,' and in quite a few places in e film there were pieces ripped out of the de of the film which showed up distinctly on e screen. If these things are allowed to avel through the projectors in this condition e film will be useless after a few showings."

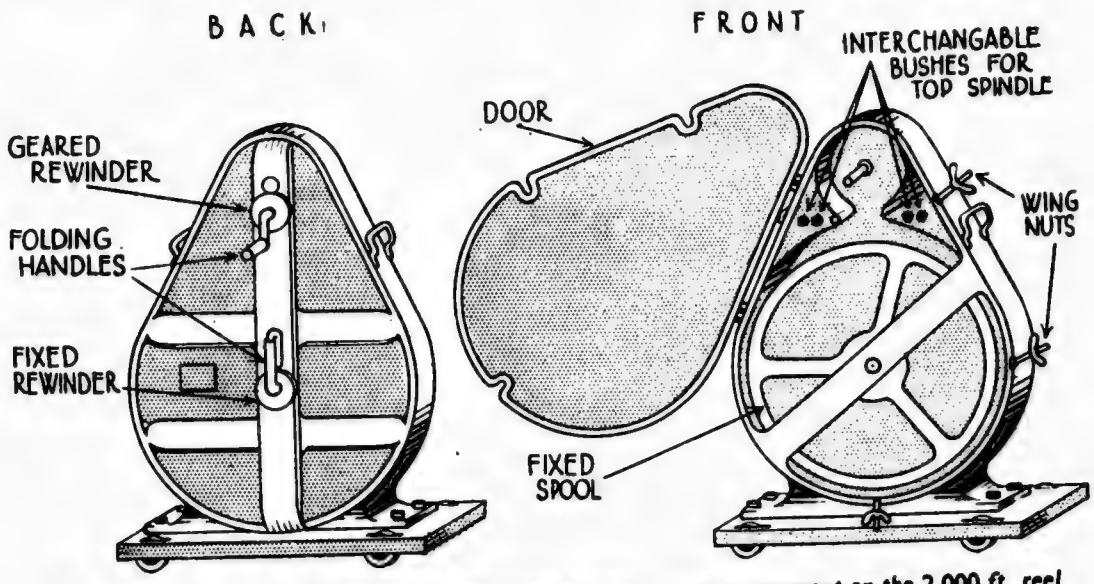
How right you are Pte. Sewell! But it ems almost hopeless to expect much im- rovement until some of you pre-war projec- nists are back on the job.

hy Sprockets Differ

FROM G. W. Kirkbride, of the Grainger, Newcastle-on-Tyne, comes an interesting uery on the subject of the American practice making take-off and lower sprockets of fferent diameters. He asks why this should and whether fitting a lower sprocket in e upper position would be at all harmful to e film. The reason for his query is that he as had perforation trouble recently, and onders whether it is a result of interchanging e sprockets.

First, why the diameters of the sprockets ffer. Obviously, the two sprockets are doing tally different jobs. In the case of the upper sprocket, it has to pull the film from the top box; but the bottom sprocket originally had the job of holding the film back from the take-up, and now has the much easier job merely of keeping the correct loop between mute and sound heads.

The diameter of the upper sprocket is .945 in., which gives a tooth pitch rather longer than that of the film perforations. The diameter of the lower sprocket is .932 in., giving a tooth pitch roughly equal to that of shrunk film. By sketching out the way in which the teeth will engage with the perfora- tions in these two cases, it will be seen that the larger sprocket will have a tendency to engage with the leading edge of the perfora- tions, and the smaller sprocket with the trail- ing edge, when run under these specified conditions. The arrangement therefore meets the different requirements of the two jobs. Another factor is that the film undergoes a slight shrinkage in passing through the pro- jector gate.



H. Ponchery, of Atherstone, began this drawing as a comic cartoon comment on the 2,000 ft. reel transport idea. His pencil, however, had more serious intentions and the result looks almost practical, as was a former drawing by him

British Ideas Different

IT does seem possible therefore that in interchanging sprockets there would be a slight risk of damage resulting to the film on the upper sprocket. We in this country do not agree with American ideas on the matter, and the practice is to make this sprocket identical, of a diameter to suit the pitch of film of average shrinkage. This means that sprockets of British projectors can be safely interchanged, thus giving each sprocket a double life.

Misalignment Probably

HOWEVER, in Mr. Kirkbride's case, I do not think his trouble is due to this inter- change of sprockets. He describes it as "not strained perforations—it is a slight cut in the corners, cutting in to the sound track, and starting on one perforation per frame, then two, and so on, and eventually marking the other corners of the lower face of the perfora- tions, cracking the film out to the base side."

Evidently the trouble occurs only on one side of the perforation, and this is an in- variable sign of misalignment at some point in the film path. It is, of course, possible that the upper box is out of line with the sprocket, so accentuating any trouble due to the under- size sprocket; this trouble would occur on the leading edge of the perforation. If, on the other hand, it is on the trailing edge, then it will be more likely found in the take-up. There is, too, the remote possibility of the intermittent sprocket being out of line with the film trap or gate, although in the Super- Simplex this seems very improbable.

A Service Query

L.A.C. ENGLISH is the projectionist at a garrison theatre in Italy and has rather unusual equipment, which he states, never- theless, is quite satisfactory. He says:—

"I am working with an A.C. transformer to provide means of screen illumination; it is a special type, wound for the job, and has a primary voltage of 220, 42 cycles, with a secondary output of 25 v. at 40 amps, *via* the usual resistance in series with the output. The combination of carbons I have chosen are 9 mm. H.I. positive and 12 mm. L.I. posi- tive, a very effective combination. My normal working amperage is 30 a., but for Technicolor productions, when the hall is filled to capacity (300), and 90 per cent. are smoking, I should like to use the extra 10 amps.

"But I stand a good chance of smashing my mirror due to the intense heat, and spares in Italy are unobtainable. Can I use with effect an A.C. magnetic field to pull the flame away

Continued on page xxiv

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REQUIREMENTS OF SOUND REPRODUCERS

Some Mistakes in Early Design

By R. HOWARD CRICKS, F.R.P.S.

IN the past two months I have outlined the principle bearing upon the design of the projector and the arc lamp. Now let us turn to the sound-head and consider the fundamentals of its design.

My colleague, "The Chief," in his jottings during recent months has indicated the more elementary factors of construction with which the projectionist is primarily concerned; I propose in this article taking the matter a little more from fundamentals.

Early Models

In the early days of sound, the so-called "universal base" was a standard method of construction for all but the cheaper equipments. This base comprised a stand for the whole projector, with a platform for the motor and accommodation for the disc reproducer. Generally, the drive from the motor

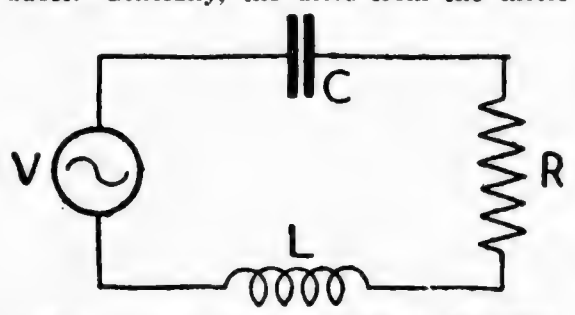
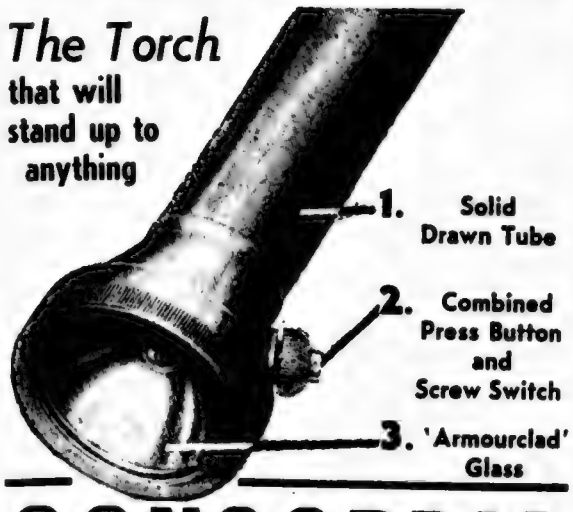


Fig. 1.—Circuit containing Capacity, Resistance and Inductance.

was taken from a gear-box through a vertical shaft to the sound-head and projector. This was, of course, a rather expensive method of construction, but it was probably justified when a drive had to be provided to the disc turn-table.

In the cheaper equipments the motor frequently drove the projector through the customary belt, and the sound-head, if it was driven at all, was driven from the projector. This principle is quite wrong: it is the sound-head that must be driven at constant speed, while the projector is not built to transmit a heavy drive to the sound-head, which must include generally bringing up to speed a heavy flywheel. However, a belt is not in itself necessarily unsatisfactory—many of the less costly modern sets employ a double rope belt, which, being endless, gives a very even torque.



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To-day's General Practice

To-day the practice is to embody the motor and driving gears in the sound-head, to which the projector is coupled through adaptor gearing. Our sound-head casting must, therefore, form in effect a heavy bracket, carried on the projector stand, supporting the mute head above it, and the take-up box below, and also carrying the motor.

It will be noticed that in several modern types of sound-head the motor is mounted longitudinally, instead of transversely; this arrangement has one practical advantage: that it enables the main drive from the motor to take the form of spiral gears, always the most efficient way of transmitting power smoothly and evenly. The motor is supported on rubber bushes, which not only absorb the normal vibration, but give slightly when the motor is switched on, so preventing a sudden torque being applied to the gearing.

Speed Control

The early Western Electric sets, it will be recalled, were distinguished by an exceedingly precise, if somewhat complicated, method of speed control, which employed a 720-cycle generator coupled to the motor, feeding into a tuned valve circuit, the output of which controlled the speed of an induction motor to very fine limits. A D.C. motor with some type of mechanical governor has also proved reasonably satisfactory. But modern practice is to use a plain induction motor, either with a phase-shift start (a condenser being switched into circuit for starting) or repulsion start; such a motor, provided it has a sufficient margin of power (and less power is needed to-day than in the ways of the disc) ensures a very even speed.

The practice in most modern sound-heads is to take the drive from the motor directly to the sound-sprocket, on the shaft of which is a heavy flywheel. An exception is the B.T.-H. system, in which a magnetic coupling is interposed. It is in what lies between the sound-sprocket and the scanning point that the greatest advances have been made in recent years.

In early systems, the sound-sprocket was immediately below a flat sound-gate, in which the film was scanned. RCA made the first improvement in providing a curved gate, which by preventing lateral buckling of the film assured a sharper focus of the scanning beam. But all such systems had one inherent objection: film is an unstable material, and the pitch of perforations varies considerably; unless by sheer chance the pitch of the film should be identical with that of the sprocket teeth, then as each tooth engages or disengages, a jerk is imparted to the film—small, but enough to give rise to that annoying fault, "flutter."

Considerable trouble was taken to keep the sound-sprocket running at constant speed, and to filter out any gear ripple: its shaft carried an enormous flywheel, which was connected through spring buffers with oil dashpots. Yet this very obvious fault of perforation flutter was seemingly quite overlooked.

It has not been by rule-of-thumb methods that progress has been made to the present system of a scanning drum. On the contrary, many learned papers, bristling with mathematical equations and calculus signs, have been written on the subject. Fundamentally they all boil down to calculations identical with those employed in the design of electrical smoothing circuits, to which the problem is closely akin.

A Convenient Formula

Without venturing to repeat these abstruse mathematical equations, let me briefly explain the relationship between electrical and mechanical smoothing, and hence indicate the basis of mechanical design. The simple electrical circuit we may represent diagrammatically as in Fig. 1, in which V is a source of alternating current (representing the ripple to be filtered out), L is an inductance and C a condenser in series with the resistive load R. We know that by suitably proportioning the three components we can filter out regular A.C. disturbances to any desired extent, given by the formula

$$I = \frac{E}{R^2 + (XL - XC)^2}$$

where XL is the impedance of the inductance at the given frequency, and XC that of the condenser.

These electrical components have their mechanical equivalents. The alternator—the disturbance to be filtered out—is represented chiefly by sprocket-hole interference at a frequency of 96 c.p.s., although other factors may also be included at different frequencies, as the eccentricity of the sound sprocket, and any gear-tooth ripple that may be left over from its own filtering system. The equivalent of inductance is *mass*, the equivalent of a condenser is *springiness* or *resilience*, and the equivalent of resistance is *friction*.

Fig. 2 shows a model in which the components of Fig. 1 are represented by their equivalents. For our alternator we have a crank; this is connected through a spring C, representing the condenser, to a mass L, representing the inductance. The weight moves up and down in a cup R, which may be filled with oil to form a dashpot. Our problem is to produce the vertical movement of the mass L to some predetermined extent. The stroke of the crank we may regard as equivalent to the voltage E, and the resultant movement of the mass as the current I due to that voltage.

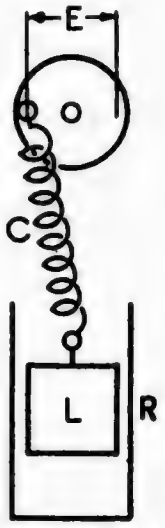

Fig. 2.—Equivalents of Fig. 1.

First of all, let us work the model without any oil in the dash pot, so that the weight can move up and down freely. Let us assume that the crank is driven from a small motor with a variable resistance. We start the motor at a low speed and find, as we might expect, that the movement of the weight L follows the movement of the crank quite closely. As the speed of the motor is increased the movement of the weight will decrease, until at a certain speed it will remain almost motionless: this is the resonant speed—the speed at which, if the crank were stationary, the mass would bob up and down on the spring. In our electrical circuit this particular frequency will be given by the equation

$$f = \frac{1}{2\pi\sqrt{LC}}$$

If the motor speed is then increased, the mass will re-commence its vertical movement but with a lower amplitude.

Now let us repeat the experiment with the dashpot R filled with oil. We shall find that the range of speeds over which the weight will remain stationary is much increased. This proves that some degrees of friction is essential if the smoothing system is not to be too critical.

Continued on page xv

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REQUIREMENTS OF THE SOUND-HEAD

Continued from page xii

I am quite frankly a little sceptical of the value of the more abstruse mathematical calculations; but such a model, and its mathematical basis, form the fundamental design on which all mechanical smoothing systems must be based: that is to say, any smoothing system must include mass (generally a flywheel), elasticity (which may take the form of actual springs, or of the resilience of the film itself), and friction either applied to the film, as in a friction roller, or by an impedance roller, or possibly applied to the constant speed drum on which the film runs).

The B.A. Sound-Head

The application of this principle is most clearly seen in the British Acoustic sound-head (Fig. 3). Here we have the sound sprocket, which, following our previous sketches, we will call *E* as being the cause of sprocket-hole ripple; a constant-speed drum

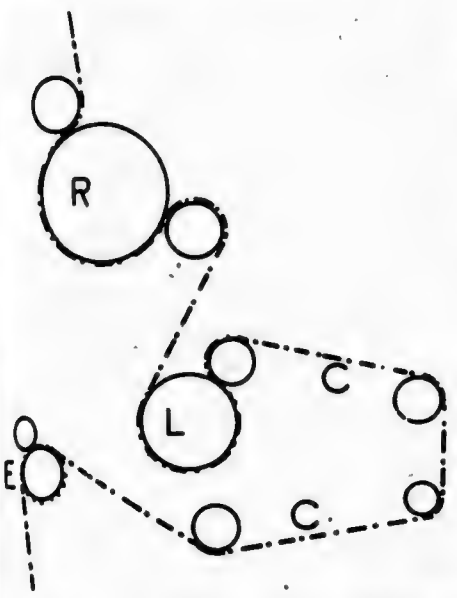

Fig. 3.—Diagram of British Acoustic sound-head

L, with a heavy flywheel, driven by the film; spring rollers between the drum and the sprocket, which, together with the resilience of the film represent the spring, and which we can call *C*; and an impedance drum *R*, which applies friction to the film. By translating our electrical formula into mechanical equivalents, we can apply to this system the same calculations as to the electric circuit. The principal difficulty is that the mechanical equivalents will vary in magnitude, so that a precise calculation is not possible.

The British Acoustic system, and the somewhat similar system used in the Ernemann sound-head, may be regarded as the "brute force" method. Mechanical systems of the type of the fluid flywheel or kinetic scanner are mathematically much more complicated. But here again we have the same mechanical fundamentals (Fig. 4): the sound sprocket *E*, the flywheel drum *L*, the roller *R*, plus the slight friction of the bearings, and the slackness of the film loop *C*. Electrically, this is equivalent to reducing the size of inductance and increasing the capacity of the condenser, which, as electrical calculations will show, has the effect of reducing the sharpness of tuning of the circuit, and thereby making it effective over a wider range of disturbance frequencies.

The Smoothing System

It is in any case desirable to have a take-up sprocket interposed between the sound-sprocket and the take-up, in order to smooth out any irregularities of the take-up tension, which might otherwise affect the constant speed of the film. This additional sprocket need not, of course, be driven through any filtering system, since there will be a free loop (*i.e.*, an enormous condenser capacity) between it and the sound-sprocket.

The mechanical lay-out of our sound-head will then depend on the nature of the smoothing system employed. This having been determined, the next step is to make provision for the optical system. The two types of optical system were illustrated a month or two ago: the "projected slit" system, in which the mechanical slit built inside the optical tube is projected by means of a small objective upon the film; and the "projected track" principle, in which a portion of the sound track is projected through the objective upon the slit, behind which is the photo-cell.

Exciter Lamp Position

One not unimportant point: on which side of the film should the exciter lamp be placed —emulsion side or celluloid side? Obviously, it is upon the emulsion that the objective must be focused, and, therefore, the objective should be placed towards the emulsion side of the film. According as to which of the two types of optical system is used, so should the exciter lamp be on one side or the other of the film.

Whichever system is used, the employment of a scanning drum may introduce some slight complication in the light path. It may be possible to build the photo-cell inside the scanning drum, but in some designs it is necessary to introduce a pair of tiny prisms inside the drum to deflect the light to the photo-cell.

One essential point is that the photo-cell should be very thoroughly screened from both extraneous light and from electrical disturbances, either of which it will, of course, pick up and transmit to the amplifier. It is

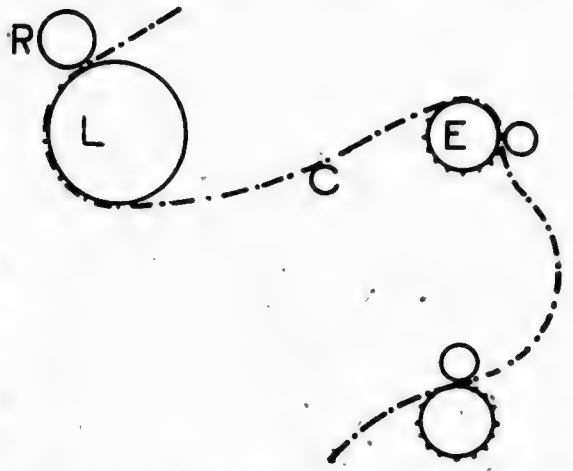

Fig. 4.—Diagram of the "fluid-flywheel" type of sound-head.

also necessary that the cell should be carefully supported in such a way that it is effectively insulated from projector vibration, while there is, nevertheless, the minimum relative movement between the photo-cell and the scanning beam. This may necessitate a spring mounting for the base of the cell, and sorbo supports for the envelope.

The amplifier designer must here be consulted to decide whether or not a pre-stage amplifier should be built into the sound-head. Thanks to the construction of modern low-capacity co-axial cables it is quite possible to couple the cell directly with a close-by main amplifier without the use of a pre-stage; an older idea is, of course, to provide a low-impedance coupling by inserting a step-down transformer between the cell and the output lead. Whichever method is adopted, very thorough screening is still necessary.

The carriage supporting the exciter lamp must be carefully designed. It must include adjustments in all three directions, sufficiently rigid to avoid any risk of the lamp getting out of adjustment due to vibration; while the carriage should preferably be easily removable in order that a spare carriage, with an already focussed lamp, may be inserted.

Consideration of the Drive

We have still two points of mechanical design to consider: the drive to the projector, and that to the take-up shaft. All modern projector heads follow the American practice of taking the drive to a shaft at the base of the mechanism, and our sound-head must therefore provide a gear which will mesh with another gear on this shaft. Some method of adjustments must be provided to ensure accurate meshing.

THE STORY OF STEEL

Brilliant Colour Technique

Technicolor has been used with great effect in the new documentary "Steel," produced by Technique Film Productions for the British Council, and which will be seen by British audiences shortly.

Our representative, who was given a preview of the film last week, says that the authenticity of the colour renderings is remarkable. Cascades of boiling metal and the cool green-blue of the machine rooms provide striking contrasts.

To overcome the effect of dirt, which absorbed great quantities of the light power, a Government department made several quarter of a million candle power flares available. These were used with great effect as "back lighting," throwing many of the machines into striking relief.

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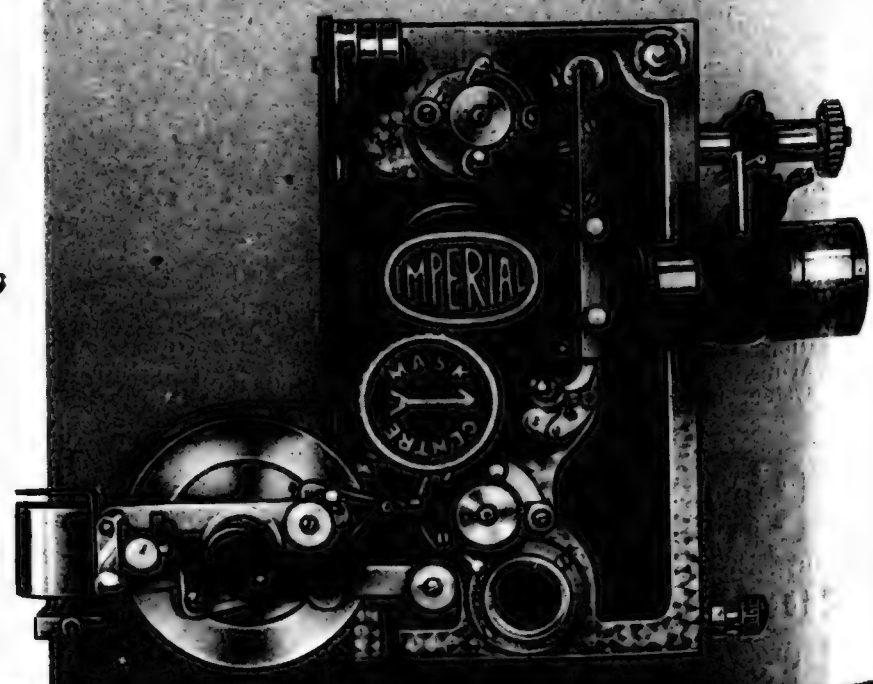

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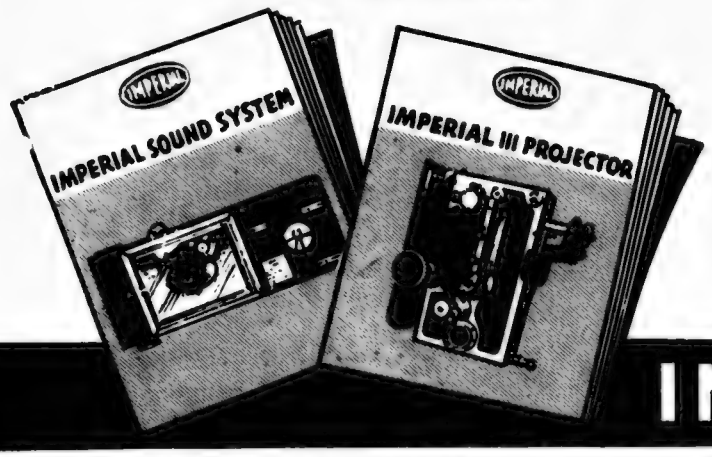

IMPERIAL SOUND SYSTEM

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IMPERIAL'S NEW MODEL PROJECTOR AND SOUND-HEAD

For Post-War Production

EVER since 1929, Imperial of Leicester has been known for sound equipment; it was, in fact, one of the pioneers of sound-on-film equipment for the smaller kinema. During the war period, in the intervals between keeping civilian and Service kinemas running, A. Mynard has found opportunity to produce prototypes of a new projector head and a new sound-head, which will become available just as soon as labour is released for their manufacture. I saw the model when I visited Leicester just before the Easter holiday.

A feature I particularly liked in the projector is the long, sturdy gate. Above the gate aperture is a duplicate aperture with a lamp behind it, for framing. The intermittent sprocket rollers ensure an ample film wrap around the sprocket, and the lower roller has therefore to be lifted off the sprocket when the gate is opened; this is effected by the knob which opens the gate. By a simple movement the gate lifts off for cleaning.

Auto-Shutter Device

Behind the gate is a drum shutter, a couple of flaps inside which form the auto-shutter, opening out centrifugally. Mr. Mynard showed me incidentally several projectors of other makes to which he had fitted this type of shutter, his customers having found a front shutter unsafe with modern illuminants. The rear drum shutter has, of course, the advantage of a slightly greater efficiency than a disc shutter.

Turning to the other side of the machine, access to the gears is obtained by means of an easily removable domed cover. The gearing comprises a train of spiral gears, nearly all running on ball-bearings. Racking is effected in the usual way by rotating the oil-bath, and a patented form of differential gearing compensates the shutter phasing. The device consists of spur and spiral gears of different sizes, rolling around a driving gear with a sun-and-planet motion; movement of the planet gears through about three-quarters of a turn provides the shutter adjustment.

Pump lubrication is provided, the oil being forced to a window at the top of the casting, whence it is distributed to various points in the machine; reaching the sump, it passes through a gauze filter before the pump again feeds it upwards. To prevent oil getting on the film, the three sprocket shafts are fitted with oil throwers, which return any surplus oil to the sump.

Careful choice has been made of the appropriate materials for the various components. Thus, the Maltese cross is of chrome-iridium steel—an exceedingly tough alloy—working with a hardened steel cam. The smaller gears are of hardened steel, the larger ones of phosphor-bronze of a synthetic material. All rollers are of hardened steel, accurately ground.

The sound-head—which is adaptable to practically any make of projector—follows modern practice in embodying also the driving motor. This is built into the forward part of the sound-head casting, its shaft projecting and carrying an inching hand-wheel, which I suggested might for greater safety be protected by a cupped housing.

Film Speed Regulator

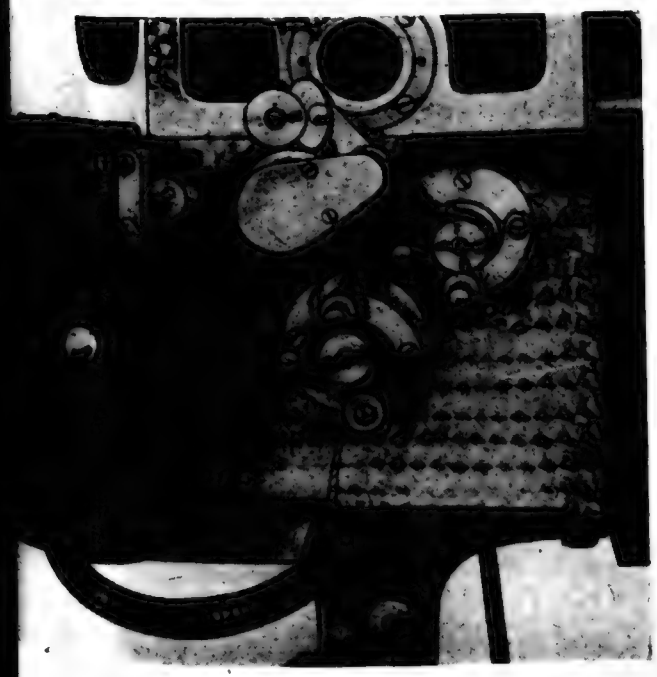
A particularly simple and, so far as I could judge, effective method is used for maintaining a constant film speed. The film is drawn by the sound sprocket over a smooth drum: at the farther extremity of its shaft is a massive flywheel. This shaft runs on ball-bearings inside another shaft, which also carries a similar flywheel, and is driven from the motor. The only coupling between the drive and the film drum is the very slight friction of the ball-bearings. Gear ripple is thus completely filtered out, while as regards sprocket-tooth ripple, since the drum tends to run slightly faster than it should, the film between it and the sound sprocket is quite slack.

I heard a reel of sound film run through and was quite unable to detect any wow or flutter—a strong commendation in view of the fact that parts of the reel were pretty old and damaged (as workshop demonstration films always are!).

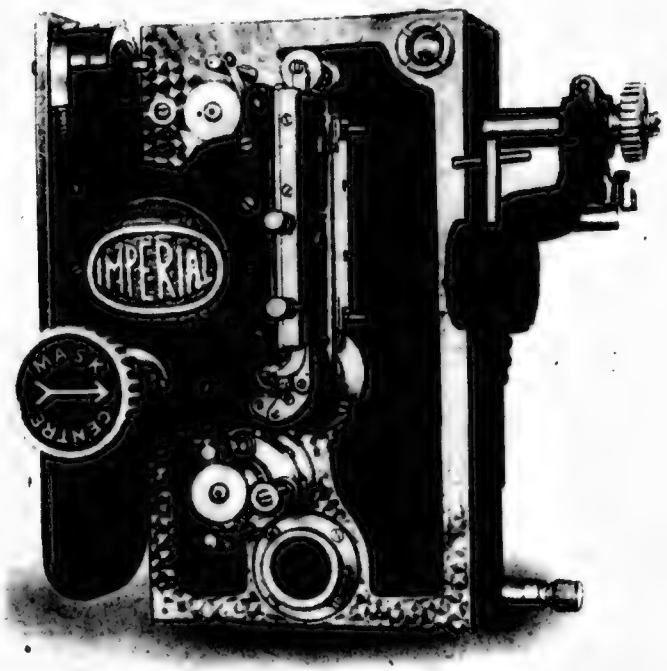
Twin exciting lamps are provided, on a sliding carriage, so that if one should fail the other can be brought immediately into operation. Great care is taken to avoid mechanical pick-up on the photo-cell, which is connected through a special low-capacity co-axial cable to the amplifier. A glass door partially encloses the sound-head in operation.

Accompanying the outfit when I saw it was a handsome arc lamp. Since, however, this is not yet available for marketing a description of it had better be deferred.

R. H. C.



Sound-head of the new Imperial projector



Picture-head mechanism of the Imperial projector

SMALLER MODEL SWITCHLESS TORCH

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Jottings for Juniors

By the Chief

TRANSFORMING LIGHT INTO ELECTRICITY

WE have seen in previous jottings how in the studio sound is transformed into variations either of density or of width on the sound track of the film; we have seen how this film is drawn through the sound head at constant speed, how it is scanned by the light from the exciter lamp, and how the resultant modulations of light fall on the photo-electric cell. The job of the photo-electric cell (more usually called just the photo-cell) is to re-convert these modulations of light into corresponding modulation of electricity, which are converted once more into sound by the loud-speaker.

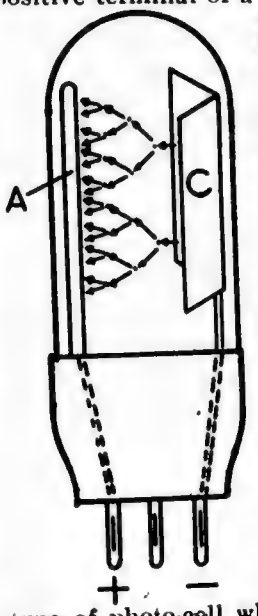
Selenium Lag

Long before the days of the photo-cell, a light-sensitive metal called selenium was known. If a very thin layer of selenium were spread between two conductors a small current would flow when light fell upon it, the amount of current varying according to the amount of light. Selenium cells have been actually used for talkies, but they have several disadvantages, due to their being lazy; they don't respond very well to the higher frequencies of the sound track, and in course of time they become tired and don't work at all.

The photo-cell, on the other hand, is capable of handling frequencies far higher than those we need in sound equipment—for instance, those used in television. It is free from fatigue. On the other hand, its output is very minute, and it needs the application of a certain voltage. For these reasons, selenium is still used, for instance, in exposure meters, where simplicity and compactness are important; but as far as sound equipment is concerned, the photo-cell is now used universally.

Principle of the Photo-cell

The principle of the photo-cell is simply that certain metals, if surrounded by a vacuum, will emit electrons under the influence of light. Now, these electrons are actually tiny chunks of electricity, and are always *negative*; and therefore, by the fundamental laws of electrostatics they can be attracted by anything that is *positively* charged. And so our photo-cell consists simply of two components: the *cathode*, *C*, on which the light falls, and from which it knocks out electrons; and the *anode*, *A*, which is connected to the positive terminal of a 90-volt battery (or other source of direct voltage) and to which the electrons are directed.



The anode and the cathode, together with the electrons, are inside a glass bulb from which all the air has been exhausted. Sometimes the cathode takes the form of a nickel plate—sometimes it is simply formed by silvering the inside of the glass; but in either case, it has to be coated with a special type of metal which is capable of emitting electrons, such as sodium, potassium or, most commonly, caesium, which is most sensitive to the light of the exciter lamp.

This is the vacuum type of photo-cell which is used for purposes of measurement. But its output is exceedingly small; and in order to increase the output, an ingenious principle is made use of, known as *secondary emission*.

Secondary Emission

To secure this effect a small amount of gas—argon, for instance—is placed inside the photo-cell. Now, each molecule of gas consists of a nucleus with electrons spinning round it. An electron from the cathode moves at a pretty high speed; before it has got very far from the cathode it bumps into a molecule of gas, and the chances are that in doing so it will knock off one of the electrons from that molecule; that electron will equally be attracted to the anode. That gives us two electrons on their way to the anode—but before they've gone much farther they will both probably bump into other molecules of gas and will each knock out another electron. This may be repeated several times, and so instead of having only one electron, we may have 20 or 30. Remember that these electrons represent current—you will see that simply by putting a tiny amount of gas inside our cell we shall have increased the emission by 20 or 30 times.

Mechanically, photo-cells are of various types. Mostly they are mounted on a 4-pin valve base, in which case only two of these pins are used, one connected to the cathode and the other to the anode. Sometimes one of the electrons is connected instead to a terminal at the top of the sell.

But the output of our photo-cell is still very small—you may have read in your last month's IDEAL KINEMA that electrons are very tiny things, and that if you went to by an ounce you might expect to get about 30 billion billion billion of them! To get enough power to work a loud-speaker we have to increase their number enormously. And this is the job of the amplifier, to which we will turn our attention during the next few months.

EVOLUTION OF THE FILM

Programme Repeated at Pinewood

To a crowded audience of over 200 the B.K.S. demonstration film, "The Evolution of Motion Picture Technique," which was presented at the G.-B. Private Theatre, Film House, Wardour Street, on March 21, was repeated at Pinewood Studios on Monday, March 26.

Wing - Commander Baird, commanding officer of the R.A.F. Film Unit, introduced A. W. Watkins, A.M.I.E.E., who described the objects of the B.K.S. Film Production Division (of which he is chairman), which had been formed to promote research into production problems. He appealed to members of the audience to support the work of the division.

Mr. Watkins then called upon W. M. Harcourt to introduce the film, which included sequences from innumerable productions, ranging from Friese-Greene's original material and other early films, several of D. W. Griffith's masterpieces and outstanding silent films, leading up to the early talkies, and by way of contrast, sequences from the latest releases. Other sections illustrated the development of trick and special-effects work and of colour.

A lengthy discussion followed in which Flt./Sgt. H. Waxman, L./Cpl. Birley, Sgt. Boote, Sgt. Reeve and Sgt. Stiles took part. Among the subjects raised were how the shots were taken in "Bathing Beauty"; why our sound was not as good as that of Hollywood; what progress had been made in montage work and travelling matte; the progress, and the reasons for it, that had been made since sound was first used; particulars of the triple-headed back projection equipment; what kind of film emulsion was used in America; would colour supersede black-and-white; and why is it considered advisable to use perhaps 20 sound-tracks in Hollywood when dubbing.

The meeting closed with Wing-Commander Baird proposing a vote of thanks to Messrs. Watkins and Harcourt.

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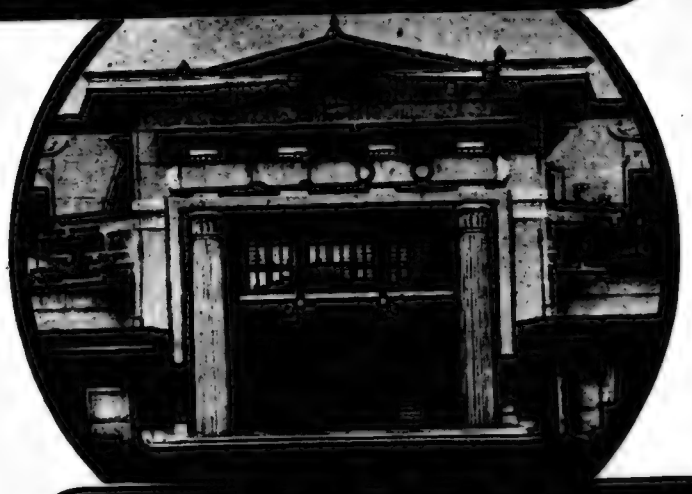

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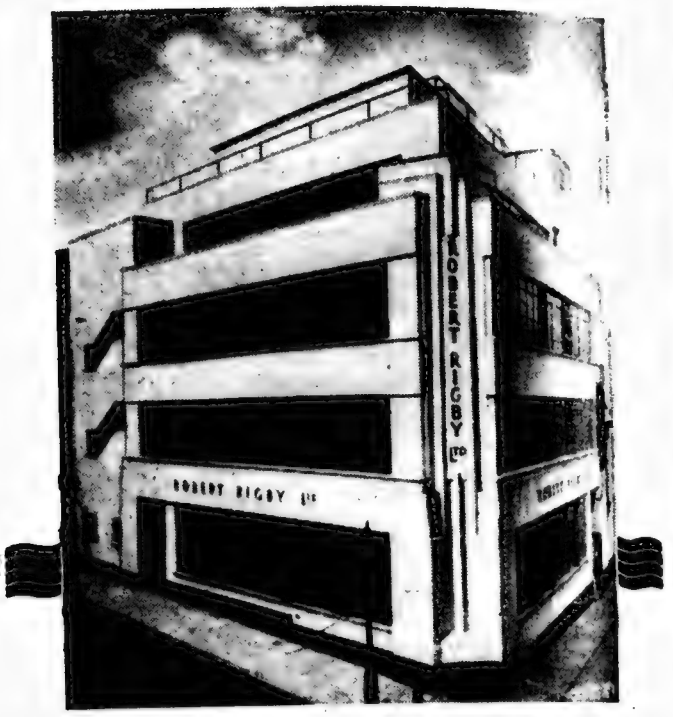

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EX-SERVICEMEN AS PROJECTIONISTS

Labour Ministry Approves Sussex Scheme

THE first scheme for training ex-Service men as projectionists to have the approval of the Ministry of Labour has been instituted under the auspices of the Sussex branch of the C.E.A.. Trainees will be given a subsidy while learning of from £3 10s. to £4 per week over a period of five or six months.

Technical College Facilities

A. J. Sadler (chairman of the Sussex C.E.A.) explained the scheme at the last monthly meeting of the Portsmouth branch. The training, he said, would take place at the Brighton Technical College. The Ministry was prepared, in addition to paying the subsistence during training, to pay an instructor £3 per week. The branch was looking to the Trade to find a man suitable for the job.

He thought that in the future they would probably be interested in television in their theatres, and the men who were being accepted for training under the scheme were being carefully selected for this type of work. They were being picked from radio engineers or radio mechanics, or from men who had been partly trained in the Service for radiolocation.

Circuit Engineers Consulted

The scheme was going to be launched in Sussex in two or three weeks and he was meeting the circuit area engineers that week. He did not think there would be any difficulty in finding the necessary equipment, and a class of fifteen men would be started right away. They would receive the Ministry's subsidy while training for a period of five months.

The Secretary of the Portsmouth branch said that the scheme was the first of its kind to be started in the country. He had written to E. G. Barnard, Chief Education Officer for Portsmouth, informing him of the Ministry's approval to the Brighton scheme. In reply, Mr. Barnard stated that it was proposed to get into touch with the Brighton authorities for details.

The Chairman remarked that Mr. Sadler was to be congratulated on the time and labour he had put into the scheme. They hoped it would be a success.

F. Boscott said that if they got into the scheme radio engineers who had been trained by the R.A.F. and R.E.M.E they would have had a thorough training on the electrical side. All they would have to do would be to learn the work of a projectionist.

The Sussex scheme appears as the first fruits of a project now well over two years old. Other C.E.A. branches have secured the co-operation of local education authorities in providing lectures for projectionists, but this is the first time the Ministry of Labour has signified its approval of a scheme and expressed its readiness to support a scheme by paying subsistence to trainees.

It is expected that the syllabus so carefully drawn up by C.E.A., B.K.S. and N.A.T.K.E. representatives and submitted to and approved by the Ministry of Labour will be used wherever a training scheme is set up. This scheme is thorough and orderly, is based upon experience in training projectionists, and is one which an instructor will find excellent for its purpose.

SAVE YOUR
WASTE PAPER

WHEN UTOPIA REACHES THE PROJECTION ROOM—I

Features of a Transition Period

By A. BUCKLEY

CAN you picture projection rooms of the future where film mutilation is unknown? where projectionists are a solid united body, and unquestionably competent? where all projectionists are licensed—and only licensed men can officiate as chiefs, and where all new entrants must be apprenticed? where projection rooms are, on word of honour and common agreement, spotlessly clean? where equipment is always in correct working order?; where wages are good, hours reasonable and holidays adequate?; where every kinema—no matter how remote—has a supervising engineer? A little difficult is it not, to visualise the idea of many men co-ordinated into one vast scheme—entirely original as a whole but not in part? Yet this state of affairs can exist—but only if we are constructive in thought, all aiming at these ideals and putting aside all petty and useless criticisms: the success of many schemes has been working hard for the virtues and letting the weak points disappear "in the wash."

Past Efforts

During the past decade many sincere and honest attempts have been made to put projection on a high level, to increase the projectionist's knowledge and skill, and to bond all projectionists into a common brotherhood or union for a common cause. It is not my purpose to discuss those which have failed—I am constructive in manner and wish to dwell mostly on how we can make use of the experiences gained by these efforts—for they were efforts of no mean calibre. Many hours have been spent by intelligent and keen engineers and projectionists in efforts to help their fellow men. These efforts may not always have achieved the results they were intended to at the time in question—but it was time well spent. At the present moment no real national effort—which would bring status and its attendant benefits to projectionists throughout the land—have been made. Isolated cases benefiting small communities have done fine work—their sponsors have achieved something.

The Guilds

The Projectionists' Guild was a noble institution. How could it be otherwise? The sponsors' names alone guaranteed its honesty of purpose, and its ideals were never in doubt. It did sterling work during its existence, but its powers were limited in its original form. There are many suggestions in this scheme which owe their adoption to experiences gained in this movement.

I think the most prominent of our projectionists have for some years favoured National Licensing, which, together with a regulated entry of youths into the Trade, would put the projectionists into the position of having real and unquestionable status.

The Transition Period

It is quite obvious that it would be both impracticable and unwise to attempt a sudden change from present or post-war conditions to immediate licensing. There would be a transition period of three to five years to give every man—including the man in the Forces — ample time to gain the necessary extra practical and techincal knowledge to pass a licensing examination. As one esteemed contributor has stated, only a small proportion of chief projectionists could pass a certain examination at the present moment. Also in the cases of many old and skilled projectionists—who would find great difficulty in assimilating advanced technique in a short time—it is quite clear that these excellent men must not suffer as the result of any new scheme. But progressively—and remember we must walk prior to running—our standards would improve out of all recognition. The transition period would also enable men in the Forces to study and amplify their present knowledge.

Reorganisation

During the five years immediately following the end of the war it is possible—by a united effort—to reorganise our projection-room practice so that all future entrants to the profession would have a real job to look forward to after their training period. At the end of that period television may be a new factor in the business and any technical training received during the transition period would no doubt form a useful basis for gaining additional knowledge on that subject.

The Basis of the Scheme

The idea as a whole depends on the formation of a *projection board*, consisting of three members from each of the following bodies: B.K.S., K.R.S., C.E.A. and K.P.E.A., under the impartial chairmanship of some responsible engineer or technician not directly connected with any of these associations. This board to be responsible for licensing, apprenticeship and supervising engineer schemes and for compiling the syllabus for suggested correspondence courses.

Correspondence Courses

As the majority of projectionists are unable to attend classes a national correspondence course is the only solution. It is suggested that a special course for licensing be prepared by some established correspondence school and issued at a reasonable figure. The syllabus for this course to be agreed upon by projection board. A similar but elementary course to be compiled for apprentices.

Supervising Engineers

Immediately after the war it is suggested that 25 supervising engineers be employed under the direction of a chief engineer responsible directly to the projection board. These men to cover Great Britain and Northern Ireland.

To cover cost of supervising engineers, it is suggested that each of the 5,000 kinemas should subscribe £5 per annum and that the K.R.S. and K.P.E.A. make substantial grants also.

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PROCESSING PRINTS FOR PRESERVATION

Is Brittleness Increased?

By J. WHITNALL, Chief Projectionist, Forum, Northampton

A NUMBER of very interesting points arise from the recent consideration of advantages conferred upon prints by waxing and processing.

First of all, and without doubt, the waxing of green stock is essential, and would minimise much of the subsequent damage to perforations, particularly in the early life of the print, but as the article points out, comparatively few theatres possess a waxer, added to which is the certainty that those who wish to buy one would experience the utmost difficulty in even obtaining such a device.

Candle Lubrication

The obvious alternative is therefore the old practice of using the common or bedroom candle, a quite effective method, if somewhat slower in operation, but having the advantage over paraffin wax of being softer in use and quicker to melt in the hot gate. Only experience can determine the exact pressure of the candle on the perforations: there must be just sufficient to lubricate the contact surface, leaving no surplus to run on to the track, or picture image. Too little is as bad as too much, but correctly applied, this old system will do everything a modern waxer could achieve, and the film will be assured a smooth and clatter-free run.

When the Henderson process was first put into use some years ago it may be recalled that it occasionally stripped off, especially under extreme heat conditions, sometimes with annoying results in the sound-head. This fault appears to have been overcome, and it only remains to determine if this coating really does all it sets itself out to accomplish. In the first place, is a print allowed to dry out sufficiently before the treatment is applied? There is a tendency for the base to present a curved or concave effect, is this due to contraction of the applied surface? On new prints the general effect seems to be quite good, but as the copy ages there is a decided tendency toward extreme brittleness of the base. Does this processing therefore accelerate such brittleness? It would be indeed most interesting to collect the experience of other projectionists on this point.

Finally, two more interesting observations arise, when a coated print has been subjected to great gate heat, is it not a fact that it presents a greater buckled appearance than a non-processed copy? As to scratches, would it be fair to assume these are more distinct and embedded than the average film with no coating, at respective equal age?

Utility Base

Perhaps there is one further observation to make, namely, the actual projection of a coated film. With war-time base, or shall we call it "utility" base, there appears to be a tendency to added brittleness in copies only a few weeks old, and with the differing thickness of base in general it is necessary to be constantly adjusting the focus. These are only personal opinions, not meant in any way to reflect adversely upon the Henderson process, but merely as an endeavour to overcome yet another snag standing in the way of improved screen results, and the preservation of prints.

The writer recently received an excellent copy of "Cover Girl," perfect in every way but one, namely, that the previous user failed to secure the reel-ends, with the result that all the end identification leaders, which were brittle, had sheared off, not as complete lengths, but due to the semi-brittleness beginning to set in, at every frame. The whole assembly was returned to the renter before screening in order to safeguard the recipient, but it did at least prove that where the greatest care is not taken to safeguard processed reels, particularly their ends, damage ensues in no uncertain fashion, damage which would admittedly have arisen in a non-processed print, but probably less acutely.

Whatever else may be said about this film, it cannot be passed without reference to the robust square containers used to house the dress rehearsal of the "Standard Reel." This film did at least convince any sceptic of the sanity of the large reel, not too large to be conveniently handled, but sufficiently big to prevent doubling. Whoever devised and decided upon how "Cover Girl" should make her début did the Trade a good turn, may it be the herald of more to come, especially the containers.

CONCORDIA TORCHES

The Concordia electric torch, distributed by Truxo, Ltd., of 9-15, Oxford Street, has qualities which recommend it for kinema use the chief of these being robustness of material and simplicity of switch.

It was originally designed for use at sea, especially for lifeboat work, and this is built of heavy-gauge solid-drawn tube, fitted with a strong combined dual-purpose screw-and-press-button switch, primarily designed for morse signalling. Its lens is of armour-plated glass.

It is claimed by Truxo, Ltd., that the special qualities possessed by the Concordia torch render it eminently suitable for the heavy wear of kinema auditoria.

TAKE YOUR CHOICE

War research has produced little information and no discovery of a fundamental character bearing directly on television. The television standard of definition must approach that of the kinema before large-screen television will be generally acceptable.

Television Report.

To-day, television cameras and projectors can give a large-screen moving picture image far superior in sharpness and depth and colour to anything achieved by movie camera technique.

—The Australian Exhibitor.

WOVEN FURNITURE

A recent interim report to the Board of Trade from the Woven Furniture Reconstruction Committee recommends the production of woven furniture conforming to a minimum standard of quality and proposes specifications for a standard chair to be made during the present period, while supplies of material are limited.

The illustration above is of the projection room of the Ritz, Preston, where Super-Simplex projectors are installed with Peerless Magnarcs and W.E. Mirrophonic sound, with two Stelmar spots. The photograph was taken by D. G. Cranston, projectionist, with a Kodak "35" on Selo H.P. 3, exposure being $\frac{1}{10}$ sec. at f3·5

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KINEMA TECHNIQUE AND EQUIPMENT

Continued from page xi

from my mirror? The flame at the moment burns on the ball of the carbon at an angle of 90 deg."

I must say I am surprised that L.A.C. English should get at all a satisfactory picture under these conditions. First of all, the carbons sound far too large for the very low current; after all, the ordinary A.C. arc uses a pair of 9 mm. carbons to carry up 80 or 90 amps., and this high rating plays an important part in reducing pulsation due to the interaction of arc flicker with the shutter.

Secondly, the arc flicker is occurring not at the frequency to which we in this country are accustomed on 50-cycle mains, but on a 42-cycle supply. The interaction of arc and shutter frequencies will give a pulsation not of 2 per second, but of 6, which I should have expected to be considerably more troublesome.

Magnetic Field Pitfalls

I AM afraid, however, that no good can be done by attempting to provide an alternating magnetic field. I myself have never had occasion to use such a principle in connection with an arc, but I have at times attempted to make use of magnets and solenoids on alternating current for other purposes, and have been consistently unsuccessful. Apart from any other consideration, the effect of wrapping one of the arc leads around a pole piece would be to form an inductance, which would have the effect of putting the current out of phase with the voltage. The exact effect of this on an arc lamp I frankly do not know.

The only suggestion I can make is that L.A.C. English tries to control his flame by means of ventilation. He does not mention what sort of projection rake his theatre has, but if it is not excessive, it might be helpful to try to get a current of air away from the mirror, which would, to some extent, pull the flame with it. However, one must be very careful to avoid a cold draught.

Running Mobile Shows

IN the last few months, with the approach of peace and demobilisation, the thoughts of Service men are turning to a post-war career. At least a dozen people have asked my advice as to the prospects of a mobile show.

My answer has been that the prospects will be excellent, provided the market is not flooded, and this is just what I fear is likely to happen. The districts in which such shows would be a commercial success are limited; obviously no densely populated area will offer any prospects, simply because it will already have its kinemas. In the country districts, in which such shows might be profitable, much will depend upon the availability of suitable halls, of electric supplies, and of barring restrictions.

35 or 16-mm.

THE question naturally arises: 35 mm. or 16 mm? 16 mm. is more portable, and easy to erect and run, if necessary, single-handed; it will dodge many regulations. 35-mm. is definitely a two-man job. Given good prints—which we may perhaps hope for after the war—there seems little difference in sound quality between 16 mm. and 35 mm. portable equipment, and 16 mm. is perfectly adequate [illegible] audiences needing up to, say, an 8 ft. pictu

As to what films will be available in [illegible] smaller standard, this is a matter upon wh[illegible] the Trade has no settled policy. At [illegible] moment films are rarely reduced to 16 m[illegible] until they have done the round of the ki[illegible] mas and are getting pretty ancient. This m[illegible] not be a serious drawback in country distric[illegible]

Fair Competition?

AT the risk of disagreeing with my edit[illegible] I suggest that before many years are p[illegible] the 16-mm. film must assume a more [illegible] portant role, and that some arrangements [illegible] have to be made between the K.R.S. and [illegible] C.E.A. for an earlier release of subjects [illegible] 16 mm. The real answer to the objection [illegible] the C.E.A. to mobile shows seems to be t[illegible] if a mobile show, 35 mm. or 16 mm., is r[illegible] on a purely commercial basis and compl[illegible] with all relevant regulations, it represents p[illegible] fectly fair competition. Such shows sho[illegible] be entitled to join the C.E.A., and to rece[illegible] their programmes on the same basis as [illegible] static kinema. Whether the Industry [illegible] agree to this remains to be seen.

A Warning

ONE point upon which I would seriou[illegible] warn anybody intending to take up mob[illegible] work: just because you have considerable [illegible] perience in static projection don't imagine t[illegible] you know all about mobile work. The job [illegible] quite different. Apart from the differences [illegible] machines, and the work entailed in setting [illegible] for each stand, there are all the arrangeme[illegible] to be made for sites, for booking, for adv[illegible] tising, and so forth; a thorough knowledge [illegible] regulations is essential, and contacts w[illegible] local authorities are very helpful.

To run a mobile show successfully ne[illegible] considerably more than a good techni[illegible] knowledge—it needs personality, grit, and [illegible] fondness for hard work. But it can be [illegible] interesting job.

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KINEMA TELEVISION IN U.S.

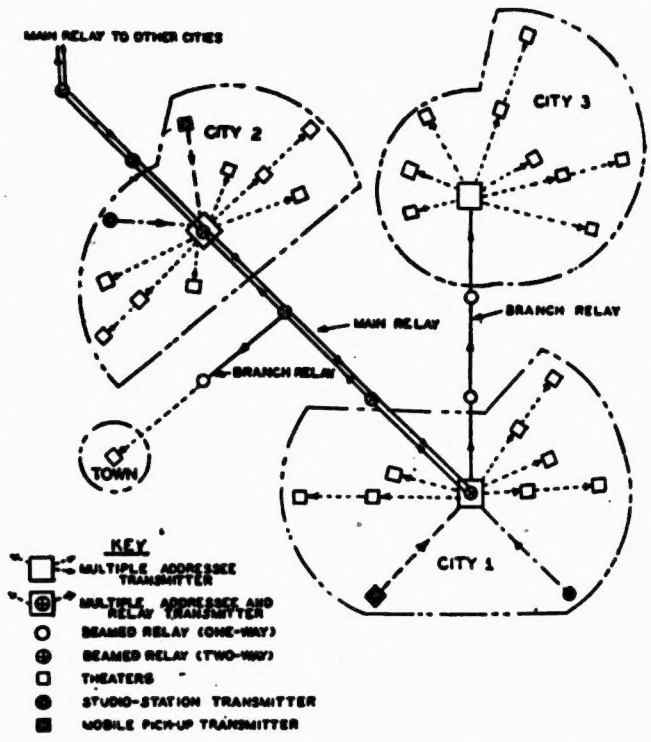
S.M.P.E. Submits Demands

THERE has been considerable comment on the fact that the report of the Hankey Television Committee made so little reference to the future requirements of kinema television. Apparently a similar situation has occurred in America, where official recommendations on frequency allocations were thought not to meet the future needs of the motion-picture Industry.

Accordingly, the Society of Motion Picture Engineers appointed P. J. Larsen, a radio research engineer, to appear on its behalf before the Federal Communications Commission, to submit demands formulated by the Society. These are of particular interest as indicating the expected trend of development in kinema television.

The future lay-out of television transmission to theatres is based on distribution from a central station in each city to a number of kinemas in the area. These transmitting stations must be linked up with similar stations in other towns, and also provision must be made for radio links from outside broadcasting transmitters, static and mobile, to each such station. Radio links are preferred to land-lines, which, it is stated, are not suitable for handling channel widths greater than 4 megacycles.

Accordingly, three distinct demands are set out: first, to provide transmission from an outside studio or mobile unit to the master station; second, the broadcast service from this station to its chain of theatres; and third, provision for connecting this central station with similar stations in other cities.



Plan lay-out of proposed theatre distribution per area.

or with a relay station of secondary importance in another city.

The immediately anticipated standard of transmission is apparently a definition of 800 lines. However, to equal the standard of the film picture, a definition of 1,200 lines is required. Both of these are for monochrome pictures; in addition, a 750-line system is envisaged for three-colour television. The band widths required are, respectively, 20 and 40 megacycles for monochrome, and 60 megacycles for colour.

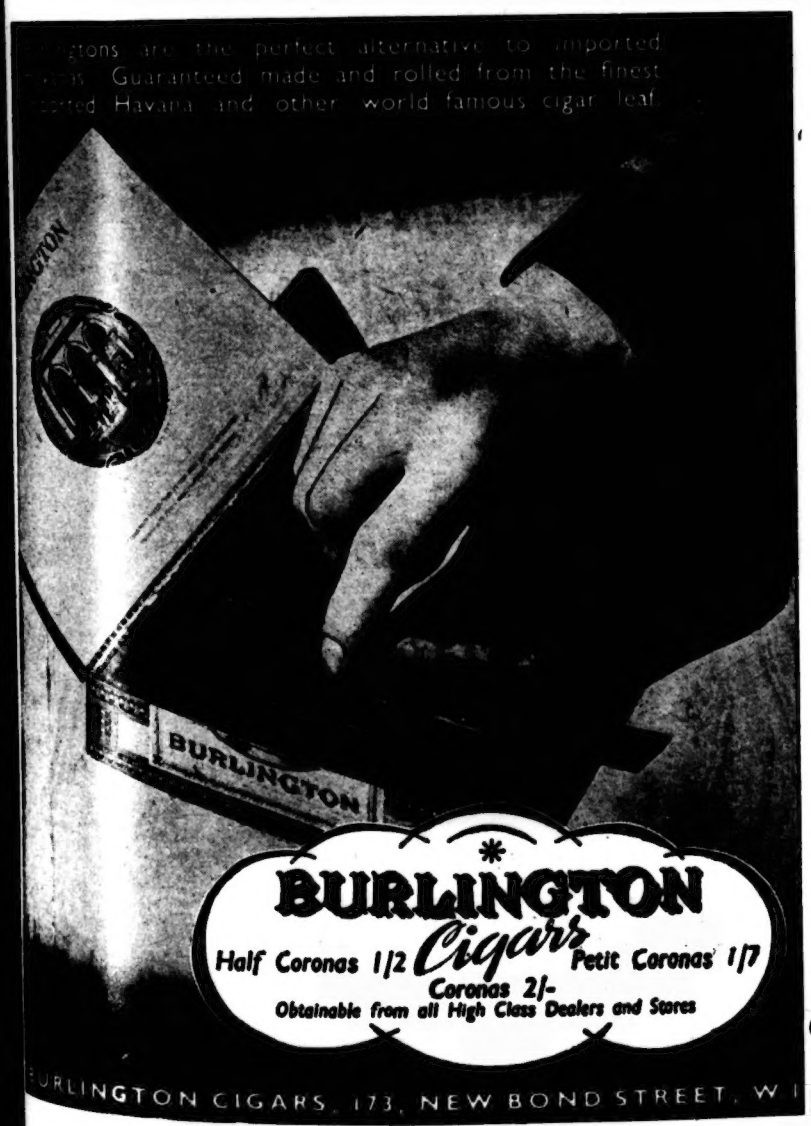
The frequency allocations requested are, therefore, for an immediately necessary theatre service, an allocation of a band of 1,200 mc. in channels of 20 mc. width; for future expansion another frequency band of 10,000 to 20,000 mc., in the spectrum above 6,000 mc., this to cover relay services, colour transmission, etc.

FLASH-LAMP STANDARD

Among the photographic and kinematographic specifications prepared by the American Standards Association for Service requirements is one setting out the requirements of photographic flash lamps.

Four types of flash lamps are specified: Class F for open-shutter photography, Class M for use with between-the-lens shutter synchronisers, Class S for purposes similar to the previous class, but for slower shutter speeds, and Class FP for use with focal-plane shutters. Light output curves are specified for these four types, and physical dimensions are also given.

Detailed methods are set out for testing the time/light characteristics of lamps, and for production testing and rejection.



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TRAINING IN TELEVISION

What a Projectionist Needs to Know

WHAT should a projectionist know about television? is a question which is at the moment unanswerable in exact terms. It is possible, however, to sketch roughly the kind of knowledge which anyone must have if he has to handle large-screen television in the near or distant future.

Dr. A. N. Goldsmith, a past-president of the Society of Hotion Picture Engineers, a consulting engineer closely identified with electronics, has given the following opinions on the subject in the *Better Theatres* supplement of the *Motion Picture Herald*

"In order to operate and maintain theatre television equipment a projectionist must know these things.

"(1) How to handle the controls of a receiver so as to tune in an image and its accompanying sound clearly; and the controls of a television projector so as to produce a sharp picture on the screen.

"(2) He should know the names and functions of all controls, the relationship between them and the effect each adjustment might have on the remaining adjustments.

"(3) He should understand the meaning of the readings of any meters or indicators, and the type of trouble represented by a reading that is higher or lower than normal —that is, simple trouble-shooting (for example, locating a burned-out tube, finding an open antenna connection, etc.), and he should be competent to keep the optical equipment clean and of maintaining moving parts in proper condition.

What Need Not be Known

"The projectionist will not need, however, to be capable of detailed analysis of the circuits in the receiver or projector, of checking up such circuits and their performance, or of their repair in case of breakdown."

Dr. Goldsmith adds, "It should be emphasized that the projectionist is not to be regarded as a television service man. The service man will necessarily be a technician having thorough knowledge of television circuits and be able to locate and correct trouble in them. This is no job for a projectionist, since highly detailed engineering knowledge and special equipment will be necessary to service theatre television equipment, which, in some instances, will have high-voltage circuits.

"Before the projectionist has theatre equipment to study, Dr. Goldsmith believes he can learn much from home receivers.

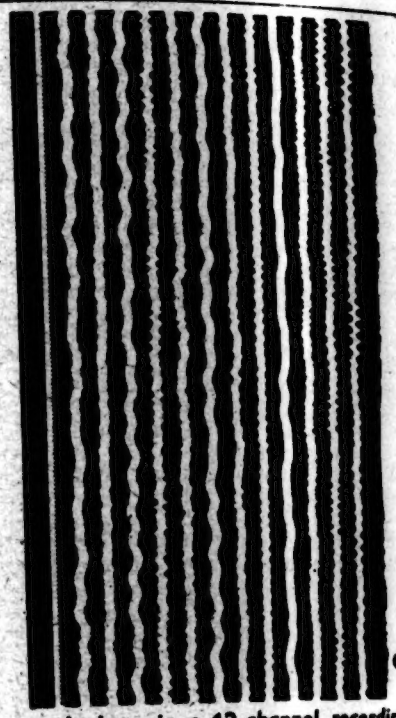
"There is sufficient resemblance," he says, "between all receivers to give the projectionist some useful knowledge. Accordingly, each projectionists' union or other group in a city where radio broadcasting service is available would do well to acquire such a receiver for training purposes.

Value of Projectionist Training

The projectionist's motion picture experience will prove of considerable aid in his handling of television equipment, Dr. Goldsmith declares, pointing out:

"He will be skilled in smooth changeovers and will know better how to operate the sound equipment so as to adjust volume and attain quality than a person who has had no experience with motion picture projection. In case theatre television uses an arc lamp, he will, of course, be acquainted with the operation of such a light source. His experience with vacuum tubes will also be he ful as well as his general knowledge of h to keep a projection room functioning."

It is an outline for a course of study t Dr. Goldsmith has thus provided the proj tionist confronted with the prospect of te vision in his theatre. But there is little, anything, that he can do until at least ho television equipment becomes available him. And much of the practical knowled that he will require apparently must aw theatre television itself.



Illustrated above is a 12 channel recording aeroplane vibration during flight. The thirteen (extreme left) is the control track

Have you a Query?

ASK FOR OUR EXPERTS' ADVICE

Information on any subject in connection with the construction or equipment of the Kinema will be sent to any proprietor, architect or technical worker in any branch of the Kinema Industry who desires it.

Please state whether details required are for *instruction* or *source of supply*.

1 ACOUSTICS
2 Air conditioning
3 Amplifiers
4 Arc Lamps
5 A.R.P. requirements
6 BATTERIES
7 Box-office equipment
8 CABLE
9 Cafe furnishing & equipment
10 Carbons
11 Carpets
12 Changeable signs
13 Condensers (Lenses)
14 Curtains
15 Curtain controls
16 Cut-outs
17 DECORATIONS
18 Dimmers
19 Disinfectants
20 Display frames
21 ELECTRICAL equipment
22 FANS, ventilating
23 Film Cabinets
24 Fire Prevention Apparatus
25 First-aid outfits
26 Fluorescent paints
27 GENERATORS
28 HEATING systems
29 INDEPENDENT plant
30 LAMPS, general
31 Lamps, projector
32 Lenses
33 Lighting, emergency
34 MICROPHONES
35 Mirrors
36 Motor generators
37 NON-FLAM fabrics
38 OIL ENGINES
39 PAINT (luminous)
40 Plastic decorations
41 Portable projectors
42 Projection room equipment
43 RADIATORS
44 Rectifiers
45 Resistances
46 SAFES
47 Safety Curtains
48 Screens
49 Seating
50 Signs (state kind)
51 Slides
52 Stage lighting equipment
53 Switchboards
54 TALKIE equipment
55 UNIFORMS
56 Upholstery fabrics
57 U.V. (ultra-violet) lamps
58 VACUUM cleaners
59 Ventilating systems

THE EDITOR
THE IDEAL KINEMA
93, LONG ACRE, W.C.2

I should like to receive reliable information concerning..... (Indicate Subject by Number)
Theatre.....
Seating Capacity.....
Remarks.....
.....
.....
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.....
.....

"... But simply deafening in the stalls!"

IN THE STALLS sound is too loud, affecting realism and enjoyment. In the balcony the loudness level is acceptable but reverberation causes successive syllables to merge, with an irritating loss of clarity. The sound apparatus is first-class. The trouble lies in the theatre. Though a fine building, it was planned and built with not enough attention to acoustics.

These troubles and others can be cured without difficulty by the installation of Acousti-Celotex sound absorbing tiles, at points and in quantities specified by the acoustical expert. Most theatres built before t talkies came—and many built since—are acoustica unsatisfactory. As one of your first post-war moves Celotex Ltd. or one of their expert collaborators go in the acoustics of *your* theatre.

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